



BY SAMUEL B. CHARTERS

To "Oliver King"

With our
compliments

Walt.
2/6/58

JAZZ: NEW ORLEANS

1885-1957

An Index to the

NEGRO MUSICIANS OF NEW ORLEANS

by

SAMUEL BARCLAY CHARTERS IV

JAZZ MONOGRAPHS No. 2

February, 1958

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Walter C. Allen

Belleville, N. J.

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1882-1957

To the musicians of New Orleans,
and to Richard B. Allen.

I met Dick Allen when I first came to New Orleans in December, 1950. He was three or four years older than I, and had been in New Orleans since 1948, studying New Orleans music. Dick introduced me to the music and the musicians of the city, and shared with me all he had learned from them. He was gathering material for a biographical index to the Negro musicians of New Orleans. In 1954 both of us realized that for a number of reasons he would not complete it. We talked of collaborating; finally Dick turned over to me the thirty or so pages of notes he had gathered, and since that time has done almost no extended research in the city. Dick, we are no longer friends, but it is to an extent your work which I have carried on and finally completed.

S.B.C.

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"Now, music was different in New Orleans because they taught you to play your instrument just like a good songster. You had to get out what was inside you."

Hyppolite Charles, in an interview in 1957.

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PREFACE

The music of New Orleans was so distinctly the product of the musicians whose entire life was spent playing in the city that no effort has been made to follow the career of a musician after he left the city permanently. He was no longer a New Orleans musician and his activities in another musical environment are beyond the scope of this work. The younger musicians have not continued in the New Orleans tradition, and no effort has been made to discuss the musicians who have begun playing in the years since World War II. Many of them are superb musicians, but there is nothing distinctive in their musical style.

Two groups of musicians have been excluded. The first are the house pianists of the restricted district, and the second are the band vocalists. Neither group participated to any great extent in the development of the New Orleans band style. The pianists stayed pretty much to themselves, and most of the vocalists worked with piano accompaniment. There would have been considerable justification for some mention of Jelly Roll Morton, but it could not be proved that he ever played professionally in the city. He seems to have left too young.

The pronunciation of the names of many New Orleans musicians is very irregular. In general the pronunciation is characteristically French, but it varies from section to section within the city. Rena is usually pronounced ray'-nay', with both syllables accented. Baby is usually pronounced be-bay', with the accent on the last syllable. Evan Thomas' first name is pronounced ee'-van, with the first syllable accented. Arnold Metoyer's last name is pronounced me-twi'-ya, with the second syllable accented. The names of the older Creole musicians like Alcibiades Jeanjaque, or Punkie Valentin, are pure French, and should be pronounced as such. There are no rules, and it will be necessary to record many of the names to preserve the pronunciation.

The spelling of many of the names is conjecture, and probably the question of alternate spellings will never be entirely answered.

The terms alto and baritone refer to the brass horns, and saxophones are always referred to as saxophones. There has been some effort made to distinguish between cornet and trumpet, but the distinction is not important. The distinction between valve and slide trombone is fairly important, and this has been closely checked.

It would have been almost impossible for me to bring this work to its completion without the critical and financial assistance of my wife, Mary L. Charters. My debt to her is one I can only acknowledge - certainly never repay. Walter C. Allen went over the manuscript in its early stages and made available to me much valuable material from his files. A number of individuals have made notes available to me in the course of this work, and I would like to express to them my deepest appreciation. Richard B. Allen has given me material from interviews with Ernest Rogers, Charlie Love, Danny Bar-

ker, Bill Mathews, and many others. Charles McNett interviewed Earl Humphrey at his home in Virginia; Robert Greenwood recorded an extensive interview with Herb Morand; and Ronald Sodeburg interviewed Manuel Manetta and Joe Lindsay. Without their help there would have been gaps in the material which it would have been difficult for me to fill.

The musicians of New Orleans have been so generous of their time and hospitality over the years that it would be impossible for me to single out individuals for special thanks. They are some of the finest men I have ever met, and meeting them and spending time with them has been the most valuable reward I could have wanted for doing the work.

When the INDEX was begun, several years ago, I hoped to complete a similar work with the white musicians of New Orleans, finish a social history of the city during the formative years of New Orleans music, and complete the study with an extended paper on the musical characteristics of the various periods of New Orleans music. The INDEX, itself, took more time than I had confidently expected to spend on the whole project. The paper on the musical characteristics will be completed, but I haven't the energy, any more, to begin another work of the scope of the INDEX.

I hope that someone will continue the work. For another 10 or 15 years it will be possible to do research in New Orleans. There will still be a handful of older men who will know and remember what it was like to first hear a New Orleans ensemble when it was still a raw, half-realized musical style. I hope that someone will find these men, and learn from them what they have remembered. The mistakes in this work will have to be corrected, and there is still so much more to be learned.

Samuel B. Charters

New Orleans
August, 1957.

PUBLISHER'S FOREWORD

Up to now, the best work on the early days of jazz in New Orleans has been the first chapters of JAZZMEN. Subsequent books such as THE JAZZ RECORD BOOK and MR. JELLY ROLL have added to our knowledge of that period, but have perhaps given a wrong impression in emphasizing the more sensational and lurid aspects of jazz's association with Storyville.

In the pages that follow, you will find the stories of the Negro musicians who created and developed their own music in New Orleans from 1885 on; these are grouped according to the periods in which they were most active. Many of these men were not jazz musicians; many had strict classical or legitimate training; yet all contributed in one way or another to the city's rich and unique musical heritage.

The author contends that any musician who comes to New Orleans to live, and assimilates some of the local culture in his playing, becomes a New Orleans musician; also, that once a musician leaves New Orleans to play elsewhere, his playing is no longer of interest as New Orleans music. Those of you who may expect to read of, for example, Louis Armstrong's career after he joined Joe Oliver in Chicago will be disappointed; those of you who think of New Orleans jazz as the recordings of Armstrong, Oliver, Dodds, Morton and Ory will not find them discussed here.

You will, however, learn about the pioneers and about the early lives of the men who left and became famous; about the men who stayed in the city and developed a local brand of music which can be heard only on a pitifully few recordings, and is far different from the Chicago and New York recordings usually considered as classic New Orleans jazz. You will learn about men like the Tios, Buddy Petit, Chris Kelly, the Morgans, the Humphreys, Kid Rena - men who were "kings" in New Orleans but are unknown outside because they recorded seldom, never, or late in life. You will learn that jazz in New Orleans did not die when the Secretary of the Navy ordered Storyville closed down; for the first time is documented the wealth of music which could be heard in the city during the "great gap" of twenty years (1918-1938) which JAZZMEN does not touch upon at all. You will read of the Magnolia Plantation, 30 miles from New Orleans, which sent so many musicians to the city; of the bands and men in the small delta towns like Thibodeaux and Houma; of the tours all over the South and into Mexico; of the excursions to Chicago, with a band playing on the train both ways and a dance or two in Chicago before return; of the W. P. A. brass band of the mid-depression years. You will learn that jazz is still being played in New Orleans, but not, the author contends, by the commercial Dixielanders who have been playing for the tourist trade on Bourbon Street since the War.

Although, as I said, probably the best source yet, JAZZMEN is of course replete with inaccuracies and omissions, as its authors

are no doubt fully aware. Sam Charters has read all the other research in print, and has had to discard a great deal of it as unverifiable. His own researches, done over a seven-year period of searching and interviewing, bring us a much more complete and accurate picture, of which he is the first to admit of probable errors and definite gaps. Despite the acknowledged imperfections, however, this book represents a major accomplishment, and is research of a high order which I am very proud to publish. I hope you will find this as fascinating to read as I did!

ABOUT THE AUTHOR

I first met Sam Charters when he and Mary drove up to New York in a battered car that could do no better than 35 MPH. They paid me a visit, and discussed his manuscript on the Negro musicians of New Orleans.

He is an accomplished musician of the San Francisco school himself - he plays cornet, clarinet, piano, banjo, guitar, mandolin, harmonica, and (he says) "even played a concert on the washboard." His sole official appearance on record was with the Original Happy Brass Deceivers (BIG CHIEF BATTLE AXE, on Brandt 211) in 1951, on which he played the clarinet.

He has been playing and leading his own groups since 1948, and came to New Orleans in 1950 to take clarinet lessons from George Lewis. He's been there much of the time since, except for sporadic returns to California to play with bands like Dick Oxtot's Polecats, Bob Mielke's Bearcats, and his own Traditional Jazz Quartet. In his opinion, the music that gave him the most kicks, of all he's played, "was at George Lewis's in 1950 - just the two clarinets all afternoon. . . . I'd play the melody and George would play endless variations."

I might add that, to get some technical background, he also studied harmony and counterpoint at the University of California.

His own intro gives some idea of how he got started on this book. He has also done a lot more research on other aspects of Negro music in America (especially the rural folk music) and a lot of recording both in the field and in New Orleans. He did a documentary record for Folkways on Blind Willie Johnson - one side has examples of Johnson's singing, the other is an interview with Blind Willie's widow. He did another LP of country skiffle bands for Folkways, and was instrumental in recording the Six and Seven-Eighths Band for Folkways. All these records are not generally known to collectors and are worth a sincere plug. He has also been commissioned by Folkways to record a series of LPs by indigenous New Orleans groups; these will really be worth hearing.

W. C. A.

1885-1899

"J'aime le Creole de Couleur. Je l'aime surtout quand il parle ma langue. Il est alors mon cousin.

"Qu'importe la tiente de la peaux ? Son pere etait venu ici de Marseilles peut-etre ou de Bordeaux, mes ancestres a moi etaient partis du Havre : Provence, Guyene ou Normandie, n'est-ce pas toujours la France ?.....Non, je ne veux pas, comme le terre a terre Anglo-Saxon ou le protestant etroit, pretendre que mon sang latin se soit corrompu en se melant dans ses veines au sang de l'Africain. Francais, je retrouve chez lui ma mentalite et sens vibrer tous mes sentiments a l'unisson des siens ; Catholique, je m'incline devant le Noir ouvre du Createur, et confesse que ma parte des merites de la Passion du Christ n'est pas plus large que la sienne."

"I love the Creole of Color. I love him above all when he speaks my language. He is almost my cousin.

"What does the color of his skin matter ? His father came from Marseilles perhaps, or Bordeaux, my ancestors from Havre : Provence, Guyenne, or Normandy, isn't it still France ?....No, I have no wish, like the down to earth Anglo-Saxon or the narrow Protestant, to pretend that my latin blood could have been corrupted by mixing with the blood of the African. As a Frenchman I find that my mind and body cause my feelings to vibrate in unison with his ; as a Catholic I bow before this colored work of the Creator, and confess that my share of the merit of the Passion of Christ is no larger than his."

from the introduction to the book NOS HOMMES ET NOTRE HISTOIRE, by R. L. Desdune, New Orleans. Printed by Arbour & Dupont, Montreal, 1911. Introduction is by "L. M.", New Orleans, 1911.

Translation by Robert Greenwood.

1885-1899

New Orleans was two cities in the 19th century, an American city west of Canal Street and a French city east of Canal Street. The American city was "uptown"; the French city, "downtown". The heart of the French-speaking district, the Vieux Carré, was crowded with the French families, their Negro servants, and the families of mixed blood, the Creoles of Color. In the finely-drawn lines of social discrimination within the society there was a tacit understanding that any of the French-speaking families was markedly superior to the families on the other side of Canal Street. Many of the Creoles of Color, while not accepted socially, were successful business men and became prominent in the Carré's highly developed cultural activities. There was an emphasis on music, and the performances at the French Opera House, with special sections for each social class, were among the most popular social events of the Vieux Carré.

The sons of the colored Creoles Studied with the musicians of the French Opera, and played with the dance orchestras, string trios, and brass bands of the downtown district. Often they played in the homes of the rich American families across Canal Street. For a young man in this awkward social position music was one of the few fields open to him, and carried with it considerable social prestige. There was a succession of symphony orchestras, and many of the musicians who became successful in the dance orchestras played in these larger groups as young men. The clarinet players Lorenzo Tio Sr., Luis Tio, Lorenzo Tio Jr., Alphonse Picou, and George Baquet played together in the Lyre Club Symphony Orchestra in 1897.

They played in popular brass bands, and the standards were high. On February 23, 1885, a Monday afternoon, the ".....well known Excelsior Cornet Band of this city....." played for the "Grand reception and opening of the department of Colored Exhibits" at the New Orleans Exposition. The DAILY PICAYUNE reported that the band opened the program with the RAPID TRANSIT AROUND THE WORLD medley, then, after marching with a crowd of two or three thousand to the music hall in the main building ".....the band played a waltz." Music for the program was provided by the Excelsior and the Straight University Glee Club. The Onward Brass Band played Wednesday evening and Sunday afternoon concerts at Spanish Fort, on Lake Ponchartrain, and the PICAYUNE reported on April 29, 1898 that the concerts "..... are being liberally attended by the best families of colored people in our city."

The Vieux Carré in the 1890's was a quiet, romantic place to live. A woman who moved into the Pontalba Apartments on Jackson Square as a bride in the spring of 1892 recalled that there was always music in the evenings.

"Every night I would see the Negroes going through the streets with their guitars, and they would stand under the galleries serenading. They sang sweet love songs, and I could hear their voices in the quiet. The first night I was in New Orleans my husband and I walked through the Vieux Carré together in the moonlight. It was a beautiful spring night. When we turned, the corner in front of the Cabildo, right across the street from our flat, there was a man under the arches with a hurdy gurdy playing very softly, "After the ball is over, after the dance is through ..."

II

Uptown was different. Newly freed Negroes crowded into the districts around Liberty St., South Rampart St., Dryades St., and Melpomene Avenue. They were poor, uneducated, most of them belonging to one of the highly emotional Protestant groups, but music was a field open to them as much as it was for the downtown colored Creoles. Throughout the South, young Negroes were studying music and performing before an enthusiastic white audience, which was impressed and reassured by this effort to assimilate European culture. There were successful brass bands - the famed Jenkins Orphanage Bands that twice toured Europe, or Eugene Michael's superb "Cabbage Band" - playing in every city in the South, and touring through the New York - Atlantic City resort circuit. Many of the younger men in the uptown neighborhoods bought the best instruments they could afford and studied with the downtown Creoles.

New Orleans was not like other cities in the South. New Orleans society was used to colored musicians. The uptown men had to be as good as their downtown competitors, the Creoles of Color, and they found it difficult to meet these standards. In 1894, the problem was aggravated by the enactment of legislative code No. 111, which included the colored Creoles in the broad restrictions of racial segregation. ".....l'odieux principe de segregation des races." The proud, volatile Creoles found themselves forced into the uptown neighborhoods and there began an intense struggle to maintain some sort of status in the hostile atmosphere.

There was no love lost between the two groups of musicians. The Creoles made the most of their advantages, a high level of musicianship and an acquaintance with the white families responsible for hiring most of the musicians in the city. The uptown musicians reacted, finally, by identifying themselves with their uptown audience. The guitar player, Charlie Galloway, and the cornet player, Buddy Bolden, seem to have been the earliest musicians to develop an orchestral music out of the songs that were sung around them. Galloway's band in 1894 included two men that were with Bolden later, and his cornetist, Edward Clem, substituted for Bolden occasionally. Bolden was the colorful personality, and when his band "improvised" a "blues" in public, at a dance in Globe Hall in the summer of 1894 or 1895, he became famous as the man ".....who invented the hot blues."

The uptown men reacted against their Creole professors with a fierce intensity. The Creoles prided themselves on their soft, pure tone; the uptown men played as loud as they could. The DAILY PICAYUNE, on February 22, 1898, described a Mardi Gras scene in the uptown district :

"The air was freighted with a pandemonium of sounds, in which the ceaseless clang of the tramcars gong and the shrill music of a horrible cacophonous orchestra (??) domiciled on one of the wagons played no inconsiderable part."

The Creoles were superb reading musicians; by contrast, the uptown men ".....couldn't read a note." Bolden had been trained in the solfeggio method of sight reading and was a good reader; Frank Lewis, his clarinet player, had studied theory, and did occasional orchestrations. Even Jimmy Johnson, the bass player, was a fair reader. There was such an emphasis on being unable to read that some of the uptown musicians would carefully memorize their orchestral music. The first steps toward creative improvisation were halting.

The musicians returning from the Spanish-American War in 1899 found that the social prestige of the colored Creoles was steadily declining. A few of the wealthier families left the city, and others struggled to find themselves in the new society.

1885-1899

THE DOWNTOWN MUSICIANS

BAQUET, THEOGENE V.

E^b cornet; b. about 1860; d. about 1920; Catholic.

Baquet was active as leader of the Excelsior Brass Band from the early 1880's until about 1904. In the spring of 1897, he conducted the Lyre Club Symphony Orchestra, an amateur group that included his young son, George, as E^b clarinetist. The family was living on Ursuline Street, and T. V. gave music lessons to neighborhood children. A brisk, very impatient man, he once ridiculed a second violin player named Charles Lopice who was having trouble with the overture to the BARBER OF SEVILLE with enough vigor that Lopice never played the violin again. Baquet retired about 1904, and turned the leadership of the Excelsior over to the cornetist, George Moret.

BARBARIN, ISADORE

Alto horn, mellophone; b. Sept. 24, 1872 in the Seventh Ward; Catholic.

Isadore Barbarin was trained by Professor Charles Shaw, bassoonist with the French Opera in New Orleans. He joined the Onward Brass Band when he was just seventeen, in 1889, and stayed with the band until the rest enlisted in the summer of 1898. He marched with the Excelsior Brass Band, the Tuxedo Brass Band, and with the Onward, again, until the depression. He began playing the mellophone, a french horn with cornet valves instead of rotary pistons, in 1912, and played the tuba with various dance orchestras during the first World War. He recorded with the Zenith Brass Band and with Bunk Johnson's Brass Band in the early 1940's.

BOIUSSEAU, EDWARD

Baritone horn; d. about 1921; Catholic.

Boiusseau was probably the best baritone horn player in the city. He was very light skinned, and usually played with white brass bands. In the 1890's he was a member of the Excelsior Brass Band, and has always been remembered for his beautiful solos in the dirges DOLORES and WESTLAWN. Talking about the solo in DOLORES, Vic Gaspard, another baritone horn player, said : "Great balls of fire! They got a modulation in there take you off your feet."

Boiusseau played with Bloom's Philharmonic Orchestra in 1903 and with John Robichaux's symphonic orchestra for the ball of the Elves of Oberon, a white Mardi Gras club no longer in existence, in 1913. He usually played bassoon parts in orchestral work.

CHANDLER, "DEE DEE"

Drums; b. about 1870; d. about 1925.

In 1894 or 1895 Chandler, probably at the suggestion of the violinist and bass drummer, John Robichaux, who was leading the orchestra

Chandler was playing with, built a crude wooden pedal for a bass drum so he could play the bass drum with his foot and a trap drum with his hands. He was the first drummer in the city to play a set of drums, and established Robichaux's reputation as "the first man to add traps to the orchestra."

Chandler took a standard brass band bass drum and bolted a piece of spring steel on the top of it, bent so that the loose end of the spring was over the center of the drum head and a few inches away from it. He put a covered block of wood on the loose end so that the block would hit the drum head if the spring were bent. On the floor he put a hinged wooden pedal, cut out of a Magnolia Milk Company carton he'd gotten from the King Grocery where he worked, with a chain stretched from the raised end of the pedal to the end of the spring. When he stepped on the pedal the chain pulled the block against the drum head, and when he released the pedal the spring pulled the block back. He tied a trap drum onto the side of the bass drum with rope. The sound was probably erratic, but Chandler was a sensation and was widely imitated. Some of the drummers improved on his design by using a steel rod and a baseball instead of the spring and wooden block.

He enlisted during the Spanish-American War, and played very little after his discharge.

CLARK, JOSEPH Sr.

Baritone horn; b. 1858, Louisville, Ky.; d. Sept. 4, 1894.

Clark was a graduate of Straight University in New Orleans; a member of the Excelsior and the Onward Brass Bands from 1889 to 1894. He died thinking that the brass mouthpiece on his horn was responsible for his death, and his last wish was that his son, Joseph Clark Jr., years later a member of the Eureka Brass Band, would never play an instrument ".....that he could taste the brass."

De LISLE, BAPTISTE

Trombone; b. about 1870; Catholic.

De Lisle was with the Onward Brass Band and with John Robichaux's orchestra about 1894, and stayed with Robichaux until he enlisted with the rest of the Onward for the Spanish-American War. He was discharged in 1899, but had a complete mental breakdown a few months later, and had to be committed to an institution. He came back to the city five years later playing better than ever. He was one of the first New Orleans trombone players to change from valve to slide trombone in the 1890's.

DUCONGE, OSCAR

B^b and E^b cornet; b. Napoleonville, La.; Catholic.

Duconge, from a small town near New Orleans where his family owned a saloon, was solo E^b cornetist with the Onward Brass Band at Spanish Fort in the spring of 1898. He was considered one of the best cornetists in the city. He enlisted with the rest of the band for the Spanish-American War, and after his discharge usually played in the quieter halls like Jeunes Amis or Francs Amis for the older Creole families. He led his own orchestra, with Alphonse Picou, clarinet; Bob Lyons, guitar; Tove Landry, bass; "Tucker", trombone; and Charlie Eulett, violin.

JEANJAUQUE, ALCIBIADES

Cornet and french horn; d. 1913; Catholic.

Jeanjaque was a circus musician, on the road more than he was in New Orleans. He, Oscar Duconge, Punkie Valentin, and Arnold Metoyer were considered the finest cornet players in the city. Jeanjaque was considered the finest horn player, and played first horn with the Bloom Philharmonic in 1903. With the circuses, Jeanjaque was always too nervous to play his best, and his reputation outside the city was not as high.

MacNEIL, JAMES

Cornet and piano; b. about 1870; d. 1945; Catholic; and

MacNEIL, WENDALL

Violin and viola; b. about 1875; Catholic.

James MacNeil and his brother, Wendall, were both members of the first Robichaux orchestra in 1894. James left Robichaux to play with the Onward Brass Band, and enlisted with the others in 1898. He directed the band, officially known as the 9th Immunes Regimental Band, in Cuba, and led it down New York's Fifth Avenue in one of the great victory parades when the regiment returned to the United States in 1899. Wendall had stayed with Robichaux, and when James was discharged both of them played with one or another of the orchestras that Robichaux sent on jobs he couldn't play himself. James stayed in the city many years teaching music. He moved to Chicago in the late 1930's, and died there in 1945. Wendall is living with children in Chicago and Detroit.

OLIVIER, ADAM

Cornet; Catholic.

In 1895, Olivier was leading a small orchestra that included Bunk Johnson. He was a second-rate cornet player, and led a succession of small orchestras until about 1910. On parades he played the first two or three numbers with style and execution, usually showing off some triple tonguing, and that finished his lip for the rest of the afternoon.

PAGE, ANTHONY

Valve trombone; b. about 1860; Catholic.

Page was a French Opera musician and teacher who began playing with the Excelsior Brass Band before 1885. In 1888 and 1889, he was a member of the Tio-Dublais Orchestra, playing regularly at Francs Amis Hall.

ROBICHAUX, JOHN

Violin, bass, drum, and accordion; b. Jan. 16, 1866, at Thibodeaux, La.; d. 1939; Catholic.

Robichaux's musical career - from 1891 to 1939 - was one of the longest and most successful of any musician in New Orleans. He was raised by a white family in Thibodeaux, the Philip La Gardes, and given an excellent musical education. In 1891 he moved to New Orleans and became the bass drummer for the Excelsior Brass Band. In 1893 or 1894, he organized his first orchestra with himself and

Wendall MacNeil playing violin; Charles McCurtis playing B^b, E^b and A clarinets, as was usual at the time; James MacNeil and James Williams, cornets; Baptiste DeLisle, trombone; Henry Kimball, bass; and Dee Dee Chandler, drums.

Robichaux made a point of playing anything that was requested, and ordered all his music from the New York publishing houses. The men with him were excellent reading musicians, and often they'd be sight reading new music most of the night. His reputation grew, and the orchestra began playing more and more society jobs along St. Charles Avenue. Out of town guests were always teased into requesting the newest song they could think of, and most of the time Robichaux would say, "I think I have it," smile, look in his large music case and bring out the music. After the drummer, Dee Dee Chandler, had built a crude foot pedal so he could play a trap drum and a bass drum at the same time, Robichaux became widely known as the first man to add traps to the orchestra.

In 1903, another Thibodeaux musician, Clay Jiles, replaced Robichaux in the Excelsior, and he devoted himself to his orchestra, playing almost exclusively for New Orleans society. There were many changes of personnel; the guitarist, Bud Scott, and the clarinetist, Wade Whaley, worked occasionally with the orchestra. In 1912 or 1913, Robichaux began playing for public dancing at St. Catherine's Hall with Charles McCurtis, clarinet; Andrew Kimball, cornet; Coochie Martin, guitar; Walter Brundy, drums; Henry Kimball, bass; and Vic Gaspard, trombone.

In the spring of 1913, Robichaux had one of his biggest jobs. He arranged the music for the tableaux and grand ball of the society carnival club, The Elves of Oberon. He led a 36-piece symphonic group for the evening, including some of the finest musicians in the city:

Violins	Wendall MacNeil, Vincent Roberts, George Carriere, Alcide Frank, George LeClair, "Valtau"
Viola	Ettiene Nicholas
Cello	Paul Beaulieu
Basses	Tom Gaspard, Paul Domingues Sr.
Clarinets	Sam Dutrey Sr., Charles McCurtis
Flute	Joseph Bloom
Cornets	Andrew Kimball, George Moret
Trombones	Vic Gaspard, Honoré Dutrey
Baritone	Edward Boiusseau
Drums	Louis Cottrell

The next summer George Moret, who had played cornet for the Elves of Oberon, returned the favor and hired Robichaux for a large concert band engagement at the Fair Grounds. It was probably Robichaux's last job as a bass drummer.

During the first World War, the orchestra from St. Catherine's Hall began playing for the stage shows at the Lyric Theatre, the largest Negro theatre in the city. A "second" orchestra - Arnold Metoyer, Hyppolite Charles, or James MacNeil, cornet; Alphonse Picou, clarinet; Wendall MacNeil, violin; Oke Gaspard or Paul Domingues Sr., bass; Paul Beaulieu, piano - played most of the dance jobs, and, except for a period of illness in 1919 Robichaux led the orchestra at

the Lyric until the theatre burned in 1927. He was respected and loved by the musicians, the audience, and the performers. When the drummers would get a little noisy he would turn and gesture gently with his violin bow. In the ten years he was at the Lyric a lot of musicians worked for him: Harrison Barnes, Charlie Love, Sam Dutrey Sr., Alec Bigard, Albert Glenney, Lawrence Marrero, "Happy" Bolton, Cíe Frazier, George Augustin, and Albert Carroll. McCurtis and Andrew Kimball stayed with the orchestra over the years, and Kimball's wife was the usual pianist. After the fire, Robichaux began playing again for New Orleans society with a younger group. He always refused to record, calling it "canned music."

He spent more and more time writing music as the depression deepened. He worked a few hotel engagements, the first Negro orchestra leader to take an orchestra into most of the large hotels in the city. He left over 350 songs, and was still leading his orchestra at his death in 1939, at the age of 73.

TIO, LORENZO Sr.

Clarinet; b. about 1865 in Mexico; d. about 1920; Catholic. The Tios, Lorenzo and Luis, and Lorenzo's son, Lorenzo Jr., were probably the most influential clarinet players in the city. Lorenzo and Luis were graduates of the Mexican Conservatory of Music in Mexico City, and after they moved to New Orleans either or both of them played regularly with the Excelsior Brass Band. Lorenzo played E^b clarinet when Luis played B^b. Lorenzo organized the Tio-Dublais Orchestra with the violinist Anthony Dublais, and Anthony's brother, Charles, a fine cornetist. The valve trombone player, Anthony Page, played with the orchestra and they played regularly for dancing at Francs Amis Hall in 1888 and 1889. He and Luis were the first clarinetists in the Lyre Club Symphony in 1897. Lorenzo Jr., still a boy, was one of the third clarinetists in the orchestra, and father and son occasionally exchanged opinions as to whether or not Lorenzo Jr. should be expected to be able to play some of the harder passages. The discussions would always end with Lorenzo Sr. turning around and saying, "You got to play it."

About 1900 Lorenzo Sr. was living in Bay St. Louis, Miss., a coastal town not far from New Orleans, and rooming on LaHarpe Street with the family of young Louis Nelson DeLisle, who was learning the clarinet. Lorenzo played with the Excelsior and worked as a part-time bricklayer until 1906, when he moved to Jackson, Miss.

TIO, LUIS

Clarinet; b. about 1863 in Mexico; d. 1927; Catholic. Luis Tio, with his brother Lorenzo Sr., was a graduate of the Mexican Conservatory of Music and came to New Orleans about 1885. They played together for 15 years in the Excelsior Brass Band, and with the Lyre Club Symphony; and Luis played a few times with the Piron-Gaspard Orchestra, an orchestra made up of pupils and children of Professor Piron, in the 1890's. Luis' playing is remembered as a little lighter than Lorenzo's, though both of them were noted for their beautiful tone.

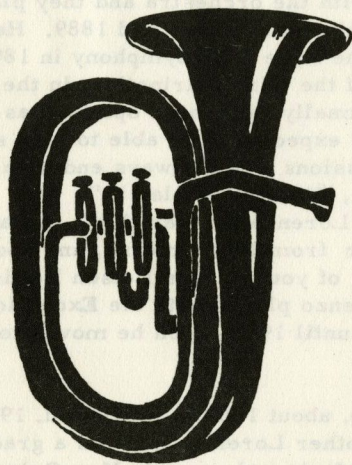
Luis was a shy, retiring man, and preferred teaching and

composing. He conducted the Bloom Philharmonic in four concerts in 1903, and played only occasionally until 1910. He played at the Tuxedo dance hall in the district from 1910 until 1913, and was working with Peter Bocage, Louis Cottrell, and Buddy Christian the night of the Billy Phillips killing in the bar of the Tuxedo.

VALENTIN, BOUBOUL

Valve trombone; d. about 1915.

Bouboul had a little shoe repair shop in the district, and he entertained in the cabarets at night, playing for tips. He worked occasionally with Alphonse Picou's Independence Orchestra at Hope's Hall in the late 1890's, but usually he'd take his trombone over to the "25" and sit in with the trio led by the fine accordion player, Henry Peyton. A friend of Bouboul's, Ed Jones, another valve trombone player, used to sit in with the string trio led by a mandolin player called Tom Brown at Tom Anderson's saloon.



1885-1899

THE UPTOWN MUSICIANS

BOLDEN, CHARLES "BUDDY"

Cornet; b. 1868, on 1st Street; d. Nov. 4, 1931; Baptist. Buddy Bolden was a colorful, flamboyant musician, locally famous for "inventing" the "hot blues". He and a guitar player who lived in the neighborhood, Charlie Galloway, worked out a few of the popular street songs for a small instrumental group and played them with the dance orchestras they were leading. Bolden himself played with strong, fierce power, and when he stood up in Globe Hall in the summer of 1894 and played an improvised instrumental blues in public, he was a sensation.

His first group was a quartet with the clarinet player, Frank Lewis; the guitar player, Brock Mumford; and the bass player, Jimmy Johnson. Bolden and Lewis were both good reading musicians and they played the standard dance pieces until the young people had gone home and things could get a little rougher. About 1897 he added Bill Willigan on drums and Willie Cornish on valve trombone, but he was so popular he sometimes had six or seven bands going in one night, and he'd go from one to another playing his specialties, MAKE ME A PALLET ON YOUR FLOOR, BUCKET'S GOT A HOLE IN IT, and FUNKY BUTT, FUNKY BUTT, TAKE IT AWAY. For some of the girls just seeing him was enough, and they'd crowd around him when he'd get off the bandstand, begging to hold his coat for him.

A lot of younger musicians worked for him; the drummers Henry Zeno, John MacMurray, and Cornelius Tillman; the guitar player Lorenzo Stall; the cornet player Willie "Bunk" Johnson; the clarinet player Willie Warner; the bass players Bob Lyons, Albert Glenny and Bebe Mitchell; and the trombone player Frankie Dusen, who finally took over the band.

Bolden played all over town, but mostly in the two amusement parks in the uptown district, Johnson Park and Lincoln Park. They were fenced-in city blocks with wooden bleachers used for everything from baseball games to balloon ascensions. The band played occasionally for Buddy Bottle's balloon rides on Sunday afternoons. On Monday nights, about 7 PM, the band would start playing on the balcony outside Incorporator's Hall to bring in a crowd. It was 50¢ to get in, 10¢ for beer, dancing from 8 PM to 4 AM. The band got \$3.00 apiece for the advertising, \$5.00 for the job.

With extra musicians the band marched on the street. They buried the Baptist dead with Baptist hymns like NEARER MY GOD TO THEE or WHAT A FRIEND WE HAVE IN JESUS, and took the crowd away from the cemetery with something cheerful like OH DIDN'T HE RAMBLE. The parts for the hymns were copied out of the Baptist hymnals, and there was a considerable variation in performance. The hymnals provided only four parts beside the lead : alto, tenor, baritone and bass. The alto part was all right for a second cornet, but if the full instrumentation were used there were five instruments - clarinet,

trombone, baritone horn, alto horn, and tuba - playing the other 3 parts. There was considerable doubling, and the sound was probably a little heavy and ponderous.

They marched through the red-light district so much, the girls got to know the band by a sort of theme song, usually played now as the second strain of SENSATION RAG. On Mardi Gras in 1907, a brass band from the Magnolia Plantation outside of New Orleans marched through the district playing Bolden's tune and the girls came running out of the houses crying, "It's Bolden's band! It's Bolden's band! "

Heavy drinking and trying to keep several women began to cut Bolden down. Dusen started running the band and occasionally had to replace him with Edward Clem, who was playing with Charlie Galloway. Buddy began working days as a barber. At Globe Hall he used a little call on his cornet to get his favorite girl's attention, and one night, late, he called her three times and she kept dancing with somebody else. He threw his horn down and stamped on it. Dusen took over the band, and a gambler named Tom Pickett took over the women. Buddy began having spells of insanity, probably as a result of tertiary syphilis. The last job he is known to have played was a funeral with the Allen Brass Band in the spring of 1907. It was a hard, long funeral along the levee on the other side of the river from Gretna to Westwego. He walked along for a block or so, trying to keep up, fell behind, then gave up and went back to the ferry. He was committed to the East Louisiana State Hospital on June 5, 1907, and died there in 1931.

CLEM, EDWARD

Cornet; b. about 1865; d. about 1924.

Clem was from St. Joseph, Louisiana, a small town north of New Orleans, and learned to play as a boy. He came to New Orleans in 1894 and he began playing with Charlie Galloway's orchestra, occasionally substituting for Bolden in the Bolden band. He was considered a fine musician, with a soft tone and a very lyric style, a good blues man. His playing is often compared with the style of the veteran trumpet player, Charles Love, who recorded for Bill Russell.

Clem led his own orchestra, with Eddie Jackson, bass; Lewis Warner, clarinet; and Rene Baptiste, guitar, for occasional jobs from 1903 until about 1912. He played with the Excelsior Brass Band for several years, and was with Johnny Brown's orchestra until about 1920, when he retired from music.

CORNISH, WILLIE

Valve trombone; d. 1940; Baptist.

Cornish was added to the Bolden band about 1897, when Bolden expanded from 4 to 6 pieces. He enlisted in the Army for the Spanish-American War, then returned to the band after his discharge. He was replaced by Frankie Dusen about 1903 and played irregularly with several marching bands until the early 1920's, when he became a regular member of the Eureka Brass Band. During the depression he tried to join the W.P.A. marching band, but he couldn't read well enough and spent his last years in near poverty. With Bolden he was

a rough, strong trombone player, using an empty bottle for a mute. Dusen, by reputation, had a better ear.

GALLOWAY, CHARLIE

Guitar; b. about 1865; d. about 1914.

Galloway was a cripple, who got around on crutches. He led an early dance orchestra that in 1894 included two of the men who later worked with Bolden : Willie Warner, clarinet, and Bob Lyons, bass. The cornet player, Edward Clem, substituted for Bolden occasionally. Galloway played guitar, Tom Landry played valve trombone, and "Barnet" played drums. The orchestra played for dancing at Masonic Hall.

Galloway and Bolden seem to have been the first men to use musical material from their racial background for orchestral playing. Galloway lived on St. Mary Street, Bolden on 1st Street, not too far away. To play any of the songs of the uptown neighborhoods an instrumental group would have to restate the melody in terms of some instrument, and find harmonic patterns to fit the melody. It is possible that the two of them - Bolden, a cornet player, and Galloway, a guitar player, - established these patterns for a few simple tunes playing together in the early 1890's.

JACKSON, FRANK

Cornet, tuba, bass drum; d. 1912; Baptist.

Jackson was an occasional member of the Excelsior and Onward Brass Bands in the 1890's, but usually played in the restricted district. He was playing in the district the night of the Robert Charles riot in July, 1900.

LEWIS, FRANK

Clarinet; d. 1924, Bogalusa, La.

Lewis was Bolden's first clarinet player and stayed with the band off and on for several years. He was an excellent reading musician and arranged for his own small groups over the years. He left New Orleans about the time of the first World War, and played in the smaller towns across Lake Ponchartrain. He was playing with Dan Moody until a few months before his death.

MUMFORD, JEFF "BROCK"

Guitar; b. about 1870; d. about 1937; Baptist.

Mumford was Bolden's first guitarist, and stayed with the band when Dusen took it over. He stayed with the Eagle Band until about 1913. He was a strong guitar player, and is said to have been one of the first to play the "uptown style" guitar - all six strings on each beat of the measure.

WARNER, WILLIE

Clarinet; b. about 1865

Warner was one of the men who worked with Charlie Galloway in 1894, and he went into the Bolden band about 1897. He played regularly at Globe Hall with the band, and was very popular for his trick of triple tonguing on the clarinet.

THE BRASS BANDS AND ORCHESTRAL GROUPS -

UPTOWN AND DOWNTOWN - 1885-1899

The COLUMBIA BRASS BAND - 10 to 12 pieces. A brass band active in the late 1890's.

The COUSTO - DESDUNES ORCHESTRA - early 1890's. A dance orchestra with the cornetists Manuel Cousto and Dan Desdunes.

The DIAMOND STONE BRASS BAND - 10 to 12 pieces. A brass band active in the late 1890's.

The EXCELSIOR BRASS BAND - 10 to 12 pieces. A brass band organized before 1885, and active until 1931.

The DAILY PICAYUNE reported that the music for the opening of the colored exhibits at the New Orleans Exposition on February 23, 1885, was played by the ".....well known Excelsior Cornet Band of this city." The Excelsior marched the crowd to the music hall in the main building and, with the Straight University Glee Club, provided music for the long program. Many of the South's prominent Negro leaders spoke, including P. B. S. Pinchback of Louisiana.

T. V. Baquet probably led the band for the concert; Lorenzo Tio and his brother Luis were probably the clarinet players; Fice Quiré, B^b cornet; Anthony Page, valve trombone; Edward Boiusseau, baritone horn; Hackett Brothers, alto horn; and . . . Lee, drums.

In 1891 John Robichaux joined the band as bass drummer, and if his first orchestra included men with whom he played in the Excelsior, then possibly James MacNeil and James Williams, cornets; Baptiste DeLisle, trombone; and Dee Dee Chandler, snare drums, were with the band in the early 1890's. The clarinetists George Baquet and Alphonse Picou were with the band irregularly in the late 1890's; George Moret played first cornet, and Edward Clem, second. When T. V. Baquet retired in 1904 he turned the leadership of the band over to George Moret.

The IDA CLUB SYMPHONY ORCHESTRA - 25 to 30 pieces. A Creole orchestra active in the 1870's.

The LYRE CLUB SYMPHONY ORCHESTRA - 25 to 30 pieces. A Creole orchestra organized by John Robichaux in 1897. Led by T. V. Baquet, the clarinet section included Lorenzo Tio Sr. and Luis Tio, first; Alphonse Picou, second; Lorenzo Tio Jr. and Paul Beaulieu, third; and George Baquet, E^b clarinet.

OLIVIER'S ORCHESTRA - A dance orchestra led by cornetist Adam Olivier, that included the young Bunk Johnson. Active in 1896 or 1897.

The ONWARD BRASS BAND - 10 to 12 pieces; 30 pieces in the summer of 1898. A brass band organized before 1889 and active until about 1925.

The Onward Brass Band in 1889 included Bellevue Lenair and Sylvester Cousto, cornets; George Filhe and Steve Johnson, valve trombones; Bartholomew Bruno and Isadore Barbarin, alto horns; Joseph Clark Sr., baritone horn; and Mike Gillin, bass drum. In the summer of 1898 the Great Northern Railroad opened for colored the Lake Ponchartrain resort, Spanish Fort, which had been closed for several years. The Onward Brass Band was hired to play concerts in the band shell on Sunday afternoons and Wednesday evenings. Professor Paul Chaligny directed the enlarged 30-piece band. On a hot Wednesday evening in July, a recruiting officer came up on the stand and enlisted most of the band for the Spanish-American War. Oscar Duconge, the solo E^b cornetist, Baptiste DeLisle, James MacNeil, and a horn player named Catri enlisted, with enough of the others that the band was sent to Cuba intact as the "9th Immunes Regimental Band", with James MacNeil as director.

The band marched down New York's Fifth Avenue in one of the great victory parades in 1899, and returned to the city the same year.

PEYTON'S ORCHESTRA - A trio playing at the "25" in the restricted district about 1899. It was led by the accordion player, Henry Peyton.

The **TIO - DUBLAIS ORCHESTRA** - A dance orchestra of at least four pieces active in 1889 and 1890. See Tio, Lorenzo, Sr.

The Onward Brass Band in 1887 included William Lennett and Sylvester Conner, cornets; George Fille and Steve Johnson, valve trombones; Bartholomew Burns and Isadore Barbanis, alto horns; Joseph Clark Sr., baritone horn; and Mike Gillin, bass drum. In the summer of 1888 the Great Northern Railroad opened for colored the Lake Ponchartraine resort, Spanish Fort, which had been closed for several years. The Onward Brass Band was hired to play concerts in the band shell on Sunday afternoons and Wednesday evenings. For lessor Paul Canigny directed the enlarged 50-piece band. On a hot Wednesday evening in July, a recruiting officer came up on the stand and enlisted most of the band for the Spanish-American War. Oscar Doocey, the solo E♭ cornetist, Baptiste Delisle, James MacNeil, and a horn player named Galt, enlisted, with enough of the others that the band was sent to Cuba intact as the 9th Immunes Regimental Band, with James MacNeil as director. The band marched down New York's Fifth Avenue in one of the great victory parades in 1899, and returned to the city the same year.

BEYTON'S ORCHESTRA - A trio playing at the "13" in the resticted district about 1899. It was led by the accordion player, Henry Beyton.

THE TIO - DUBLAIS ORCHESTRA - A dance orchestra of at least four pieces active in 1889 and 1890. See Tio, Lorenzo, Sr.

1899 - 1919

"The Tuxedo, a model of the dance halls which make up a good part of the Tenderloin, occupies a berth on North Franklin, between Bienville and Iberville. The bar faces the street and opens, without screens, the full width of the part apportioned to it, onto the street.

".....At the lower end of the hall a stand has been erected for the music, about 12 feet above the dancing floor, and is connected with it by a small, narrow stairway. Here a negro band holds forth and from about 8 o'clock at night until 4 o'clock in the morning plays varied rags, conspicuous for being the latest in popular music, interspersed with compositions by the musicians themselves. The band has a leader who grotesquely prompts the various pieces, which generally constitute several brass pieces, a violin, guitar, piccolo, and a piano."

From the DAILY PICAYUNE,
March 25, 1913.

1899 - 1919

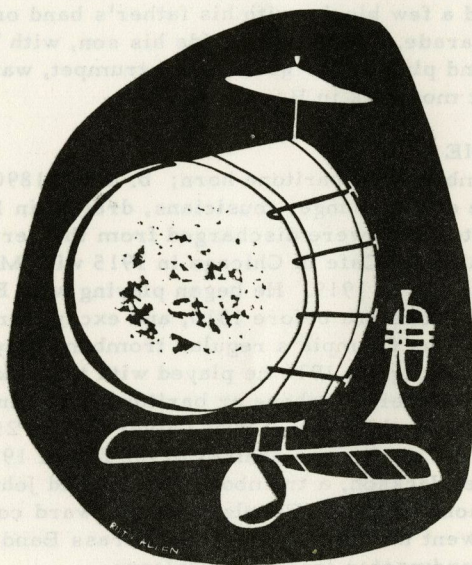
"Down the line" - from Iberville to Conti on Basin - ornate, perfumed brothels lined the street. If there wasn't a pianist there was was a pianola. At Countess Willie Piazza's it cost a silver dollar to play the mother-of-pearl inlaid white enameled pianola. Globe Hall was at the end of Basin, on a little alley to St. Peter Street. The Tuxedo dance hall was on Bienville, right across the street from the 101 Ranch. Fewclothes', Hanan's, Rice's, Huntz's, and Lala's were on Iberville toward Claiborne. In 1910, 1911, and 1912 the Eagle Band was at Globe Hall, Celestin was at the Tuxedo, Perez was at Rice's, Oliver was at Huntz's, Keppard was at Hanan's, Bunk Johnson was at Lala's, and Tig Chambers was at Fewclothes. For a night's work, 8 to 4, they got \$1.50 or \$2.00 and free wine, but tips sometimes ran as high as \$15.00 apiece. For a year or so the only regular orchestras in the city not working in the noisy, sprawling red-light district were the Robichaux orchestra and the Silver Leaf Orchestra. Robichaux had a contract to play at St. Catherine's Hall and couldn't leave, and two or three members of the Silver Leaf didn't believe in drinking. The cabaret orchestras were reading orchestras, but the music was loud and fast. At midnight there was a curfew, and the cornets had to mute down. Keppard would reach behind him, take his derby off its hook and hang it over the bell of his horn.

The city changed in the years before the War. Younger musicians were drifting in from towns like Deering, Houma, or Thibodeaux, small towns in the cane country west of New Orleans. Most of the Eclipse Brass Band, from the Magnolia Plantation outside of Deering, came into the city when a hurricane destroyed the plantation and the little town. Most of them had been trained by a New Orleans professor, Jim Humphrey, and they continued playing when they came into New Orleans.

Outside of the district the musicians played for society dances wearing their military jackets and reading the music. There was the Imperial Orchestra, the Superior Orchestra, the Peerless, the Olympia, the Silver Leaf. Keppard worked with the Olympia until he left for California. Joe Oliver worked in his place after he left, playing Junior Proms at Tulane University. Formal dress for the young men, chaperones for the young ladies. The "sports" at the informal dances hung around behind the band stand to listen to the drummer, Happy Bolton, sing dirty verses to the songs.

The Billy Phillips killing in the bar of the Tuxedo dance hall in 1913 closed down the dance halls in the district. Four or five piece groups worked the newer cabarets. Three rubber plants, a railed alcove with clumsily wired music stands, the musicians playing for dancing or a short show. The one strain tunes, the "hot blues", were out of style. Everybody played the three or four strain rags, the newest, the most modern thing. Some of the bands worked out their own. The young musicians that left to play in northern cities featured the spontaneous orchestral ragtime of bands like Jack Carey's or Kid Ory's.

The Excelsior and the Onward were still the best brass bands in the city, but the new Tuxedo Brass Band, led by Oscar Celestin, played more popular music, and began to take jobs away from the older bands. With 1917, the last New Orleans band a lot of younger men heard was the Excelsior Brass Band as it marched them to the station for the trains taking them to military service.



1899 - 1919

ALEXANDER, ADOLPH Sr.

Cornet and baritone horn; d. 1936; Catholic.

Alexander was an early orchestra musician, with Bab Frank's Golden Rule Orchestra in 1905, and occasionally with the Superior Orchestra or Manuel Perez's Imperial Orchestra until 1910 or 1911. He marched with the Excelsior and Onward Brass Bands during the first World War. In the 1920's he was active as an arranger and teacher, and arranged IT'S JAM UP and THE SWEETHEART OF T. K. O. for 1927-8 Celestin recording sessions.

ALLEN, HENRY Sr.

Cornet; b. about 1877; d. January 11, 1952.

The Allen Brass Band, led by Henry Allen Sr., played in Algiers and New Orleans for over forty years. He was a strong cornet player and a good teacher. His band personnel was never steady, and every brass band musician in the city recalls, or is recalled, playing with him at least once. His son, Henry Jr., marched with the band when he was still in short pants.

A few years before his father's death, Henry Jr. ("Red" Allen) marched a few blocks with his father's band on a Sunday afternoon Algiers parade. Marching beside his son, with "Red" in his New York clothes and playing his gold-plated trumpet, was probably one of the proudest moments in Henry Sr.'s life.

ATKINS, EDDIE

Trombone and baritone horn; b. about 1890.

Atkins was one of the younger musicians, drafted in 1917, who stayed in the North after they were discharged from the service. He had played at the Arsonia Cafe in Chicago in 1915 with Manuel Perez, and returned to Chicago in 1919. He began playing with Freddie Keppard in the Olympia Orchestra before 1910, and except for occasional jobs with Perez, was the Olympia's regular trombone player. When he got back from Chicago in 1916 he played with the Tuxedo and Onward Brass Bands on either trombone or baritone horn, and in 1917 was playing trombone in the district with Oliver at the "25" and with Joe Howard at Davilla's. He was drafted in the fall of 1917 with two close friends, Ulysses Jackson, a trombone player, and John Jackson, a tuba player - both sons of an old Excelsior and Onward cornetist, Frank Jackson - and went into the 8th Regiment Brass Band, led by James V. Tucker, a bandmaster from New Orleans.

BAQUET, GEORGE

Clarinet; b. 1883; d. January 14, 1949.

George was trained by his father, T. V. Baquet, leader of the Excelsior Brass Band. He was Eb clarinetist with the Lyre Club Symphony Orchestra, under his father's direction in 1897. He played occasional jobs with the Onward Brass Band and with Manuel Perez's

Imperial Orchestra in 1901 and 1902; then left the city in 1902 to tour with P. T. Wright's Georgia Minstrels. He was in New Orleans again in 1904 and joined John Robichaux. In 1906 he was with the Superior Band, and until 1914 he was with the Magnolia Orchestra or with Freddie Keppard in the Olympia Orchestra. In May, 1914, he joined Keppard with the Original Creole Orchestra in Los Angeles, and toured the Orpheum Circuit with the band.

George spent a lot of time hanging around the uptown bands, and sat in with Bolden and Dusen for a few jobs. He is credited by the older musicians with being the first one to play the classic clarinet obligato in HIGH SOCIETY on the clarinet. He was a fine reading musician, and he taught the latest tunes to the band. He decided to leave Keppard and the Original Creoles in 1917, and settled in Philadelphia, where he remained as an active musician until his death in 1949.

BEAULLIEU, PAUL

Piano, clarinet and cello; b. October 20, 1888 on Burgundy Street, in the Vieux Carré; Catholic.

Paul Beaulieu received his early musical training on the piano from Ellena Mayer and a Miss White, on the cello from Professor Lescar, and on the clarinet from Luis Tio. He is a graduate of Straight University.

He began playing when he was very young, and rehearsed with one of Robichaux's large orchestras about 1901. He was a member of the Bloom Philharmonic in 1903, and in 1907 was playing clarinet with the Melrose Brass Band, a young band that included Joe Oliver and Honoré Dutrey. During the first World War he was the pianist with Robichaux's "second" orchestra, and played a Robichaux job at La Louisiane Restaurant with Arnold Metoyer and Wendall MacNeil on New Year's Eve, 1915.

During the 1920's Beaulieu worked as a mail carrier, playing occasional jobs. In 1932 he organized and conducted a symphonic orchestra called the "Crescent City Orchestra" in a concert at Xavier University in December. There were 20 musicians in the group :

Violins:	George Carriere, Ferdinand Fortinet, George King, two students of the university
Violas:	Ettiene Nicholas, Peter Marine
Cello :	L. Duvengnau
Bass:	Tom Gaspard
Piano:	Beatrice Stewart Davis
C Clarinet:	George Kifer
Clarinet :	Alphonse Picou, Willie Kerr
Saxophones:	Henry Pritchard, George Humphrey
Flutes:	Joseph Bloom, George Collins
Trumpets:	Clyde Kerr, Joseph Ursin
Trombone:	Oscar Henry

In recent years, Beaulieu arranged a traditional quadrille for the annual Creole Fiesta, and led members of the Eureka Brass Band - Willie Pajeaud, Sonny Henry, Ruben Roddy, Manuel Paul, and Alfred Williams - with himself on piano and a clarinetist, Henry Del-

rose, in two performances of the quadrille at the Fiesta in 1954. He is active with a chamber group and is doing a little composing.

BECHET, SIDNEY

Clarinet; b. May 14, 1897.

Bechet was a natural musician and began playing when he was a child. At a lawn party at his parents' home, when Bechet was eight years old, Freddie Keppard and the Olympia Orchestra found him playing on George Baquet's clarinet in the parlor. As early as 1911, when he was 14 years old, he was playing occasionally with Frankie Dusen's Eagle Band, and by 1913 he was with Joe Oliver at Fewclothes Cabaret and at the "25". He played a few scrip dances at the Tulane University gymnasium with Oliver and A. J. Piron, and in 1915 toured in Texas with Clarence Williams.

In 1917 Bechet was playing at Guidrey and Allen's Cabaret on Perdido Street with the drummer, Henry Martin. He was a slow reader, but he was widely known for his beautiful tone and brilliant ideas. He would usually show up for the job drunk, and without his horn. Somebody would go out and borrow one for him, and one night they came back with an E^b clarinet. He played the whole night with it, transposing everything as he went along. The clarinet player in the place across the street, Lewis James, tried to keep him away by playing the hardest music he had every time Bechet walked into the place. In the summer of 1917, Bechet left the city with the Bruce and Bruce stock company and played through the South and to Chicago. He joined Keppard at the Deluxe and has not returned to New Orleans.

BENTON, TOM

Guitar; b. about 1891 in the Irish Channel District; Baptist.

Benton was an uptown musician living on Dryades between Washington and Sixth, in the same block where Robert Charles shot Officer Mora in the summer of 1900. He was considered one of the best band singers in New Orleans about the time of the first World War. He was with Jack Carey's Crescent Band, with Celestin at the Suburban Gardens, and with the group that Clarence Williams organized for the Orpheum Circuit in 1916. Plans for the tour fell through, and Benton played irregularly for several years. In 1926 he left on a road show to Texas with the trumpet player, Amos White.

BIGARD, EMILE

Violin; b. about 1892; Catholic.

A young violinist who began playing just as violins were being dropped from the orchestras, Bigard played a few jobs with the Magnolia Band and with Ory and Oliver during the first World War. He was with the Maple Leaf Orchestra in the summer of 1919, and when Hyppolite Charles left the Maple Leaf to take his own band into the New Orleans Country Club he took Bigard with him. Bigard does not seem to have played regularly after the Charles orchestra broke up in 1924.

BOCAGE, PETER

Trumpet, violin, trombone, banjo, and xylophone; b. July 31, 1887, in Algiers, La.; Catholic.

The most successful member of a musical family, Bocage has been active musically since 1905. He was the violinist with Billy Mar-rero's Superior Orchestra or with Bab Frank's Peerless Orchestra for three or four years. He was one of the best violinists in New Orleans, and helped the Superior's cornet player, Bunk Johnson, a-long with his reading until the band had the "sweetest sound in town." Pete studied cornet with Professor Brookhaven, and began playing with Manuel Perez in the Onward Brass Band about 1911. From 1910 to 1913 he was with Celestin at the Tuxedo dance hall, and he was playing in the small Sunday night orchestra on Easter Sunday, 1913. About 1 AM there was shooting in the bar, and the band dropped their instruments and climbed out on the roof without stopping to see what had happened. The owner of the Tuxedo and the owner of the dance hall across the street, the 101 Ranch, were both shot down, and the police closed down the district. When the district opened later in the week the dance halls were kept closed, and Bocage began work-ing around the corner at the "25" with Joe Oliver.

Bocage took the first opportunity that came up to get out of the district, and he joined Fate Marable's orchestra on the S.S. Capitol in the summer of 1918, playing cornet. When the band went upriver in the fall, Bocage recommended Louis Armstrong to Fate and he remained in the city. A few weeks later he and Armand J. Piron, a violinist with Celestin, organized the A. J. Piron Orches-tra for Tranchina's Restaurant at Spanish Fort, on Lake Ponchar-train.

The orchestra stayed together for nine very successful years. Bocage usually played cornet, but for a few months in 1920, when a young cornet player named Willie Edwards was with them, he played trombone, and still says he liked playing trombone more than anything else. For the Sunday afternoon tea at the Country Club he usually played xylophone, and for three or four months after the second New York trip he played tenor banjo in a trio with Piron and Steve Lewis at the Roosevelt Hotel.

The orchestra recorded in New York in 1923 and 1924, with Bocage playing cornet. They were in the studio during a Mem-phris Five take, and Phil Napoleon has always remained one of Pete's favorite cornet players. Everyone was homesick in New York, and when their job at the Cotton Club closed for a week Bocage took the train to New Orleans to spend two days with his wife and children.

In 1928, following a disagreement, Piron fired the entire group. He felt they were "old-fashioned". Louis Warneke reorgan-ized the orchestra as the Creole Serenaders, and they played on Bourbon Street for years, broadcasting over station WWL in the 1930's. The Serenaders were one of the city's most popular orch-estras.

Since 1939, Bocage has been selling insurance and playing Saturday nights and occasional parades. In 1944 he played a short job with Sidney Bechet's group at the Savoy in Boston, replacing Bunk Johnson. He wasn't enthusiastic about the trip, and went as a

favor to Bechet's brother, Lawrence. Bocage played regularly at Mama Lou's, a restaurant on the Lake, from 1949 to 1954. In 1955 and 1956 he played for dancing at the Jefferson City Buzzards' Hall with his brother Charlie, a cousin Leonard, and the drummer Ernest Rogers. His light, swinging style has changed little over the years. He recorded with the Zenith Brass Band in the 1940's, and in the summer of 1954 recorded an unissued dance set at San Jacinto Hall for Jim McGarrell. Emile Barnes, clarinet; Albert Jiles, drums; and Eddie Dawson, bass, recorded with him.

BROWN, JOHNNY

Clarinet; b. about 1880 in the Irish Channel district.

In 1915, Brown was leading an orchestra that included Edward Clem, the older cornet player who had played in Bolden's place occasionally, and Harrison Barnes, a trombone player from the Magnolia Plantation. Johnny wasn't much of a clarinet player, but he was very popular, and the band got a lot of jobs. When Clem retired, Barnes got another Magnolia musician into the band, the cornet player Chris Kelly. Chris was so much better than Clem, Brown wasn't able to keep up with him. They tried using Emile Barnes as a second clarinet player, but that made seven pieces, one too many for most jobs; so the band fired Johnny. He played for a year or so with Wooden Joe Nicholas, and joined Dan Moody's orchestra in Bogaloussa about 1924.

CAREY, JACK

Trombone; b. about 1889; d. about 1934.

Three of the Carey boys, Jack, Thomas and Peter, played in New Orleans. Peter, the oldest brother, was a fine alto horn player, and he moved to Lafayette, La., in 1906 to teach music. Jack played brass band jobs with the Allen Brass Band as early as 1910, driving a wagon when he wasn't playing. About 1913 he organized the Crescent Orchestra with his younger brother, Thomas, on cornet; Wade Whaley or Willie Humphrey Sr., clarinet; Wiley King, "Pep", bass; Charlie Moore, guitar; and Fred "Tubby" Hall, drums. About 1916, Pops Foster was playing bass; Tom Benton, guitar; "Li'l Mack", drums; George Boyd, clarinet; and Punch Miller, cornet.

Carey was a ragged trombone player, but he was an imaginative, creative musician. With his band he developed many of the standard tunes that were recorded by the white group, the Original Dixieland Jazz Band, during the first World War. TIGER RAG was usually known as NIGGER NUMBER 2 by the white musicians and as JACK CAREY by the colored. Mutt had gotten the first strain out of a book of quadrilles, the second and third strains were worked out by the band to show off George Boyd, the fine clarinet player, and the "tiger" section was worked out at a rehearsal one afternoon by Jack and Punch when Jack started making loud slides on a last chorus. Often Jack started with one of the shorter tunes of the old Bolden band and developed it into a conventional rag. The second strain of SENSATION RAG had been the theme song of Bolden's Brass Band.

Punch was drafted in 1917, and Jack used a succession of cornet players. When Punch came back in 1919 the band was playing dollar excursions to Lafayette. George Boyd was playing clarinet;

Happy Goldston, drums; Joe Gabriel, bass; and Walter Preston, banjo. The boys got on Punch to take over the band and get a better trombone player, and he gave in the next year. He replaced Jack with Eddie Morris. Jack played occasional parade jobs until the depression.

CAREY, THOMAS "MUTT"

Cornet; b. 1892; d. Sept. 3, 1948 in San Francisco.

Mutt, Jack Carey's younger brother, started as a drummer, but the drums were too heavy to carry around. He took cornet lessons from his brother and began playing occasional jobs with the Eagle Band or the Tuxedo Brass Band. In 1913 he joined Jack's band; the next year he replaced Lewis Matthews in Kid Ory's band and Punch Miller replaced him in his brother's band. Mutt stayed with Ory until the fall of 1917, when the Dodds boys talked him into a Mack and Mack minstrel show tour to Chicago.

Earlier in the year the clarinet player from Ory's band, Lawrence Duhé, had taken a band to the Deluxe Cafe in Chicago with Sugar Johnny Smith on cornet. It was a hard winter, even by Chicago standards, and Sugar Johnny died of pneumonia. Duhé replaced him with Mutt, but after a few weeks of the Chicago cold Mutt told Duhé he had to go to his sister's wedding in New Orleans, and he returned south. When he got to the city he told everybody it was so cold in Chicago that nobody would ever get him up there again. Joe Oliver was on his way to Chicago to take another job, and Mutt told him to take his place with Duhé.

Mutt worked for a few months with Wade Whaley, then late in 1918 left to join Kid Ory in California. He was such a sensation in San Francisco with muted effects he had learned from Oliver, that Oliver was passed over as a Mutt Carey imitator when he played in San Francisco a year later. The band went to Los Angeles and Mutt settled in the city.

CHAMBERS, TIG

Cornet; b. about 1880; d. 1950 in Chicago.

Chambers was a tall, thin musician who grew up in the uptown style. His first band, the Columbus Band, played for neighborhood dancing on a vacant lot at the corner of Clara and Willard. There was canvas spread on the ground and the band sat on chairs under a light. Young Willie Humphrey Sr. played clarinet, "Nini", drums, and "Newton", bass. In 1907 he replaced Bolden in Dusen's Eagle Band when Bolden was committed to an insane asylum. He left Dusen in 1910 to organize another band, the Magnolia Sweets, with Ernest Kelly, trombone; Zeb Lenois, clarinet; and "Nini", drums. Yank Johnson, Buddy Johnson's younger brother, played occasional jobs with the band. Chambers left New Orleans before the war, and was living in Chicago, a hopeless alcoholic, at the time of his death.

COTTRELL, LOUIS Sr.

Drums; d. October 1927.

Louis Cottrell was one of the finest drummers in the city until his death in 1927. He developed the quiet press roll style still used by

many New Orleans drummers. He was in the orchestra at the Tuxedo dance hall, in the district, from 1910 to 1913, and played in the street with the Excelsior Brass Band. He worked with Piron's Olympia Orchestra and played both of the big jobs in 1913, Robichaux's orchestra job for the Elves of Oberon Ball in April, and George Morret's state fair job in July. In 1915 he was at the Arsonia Cafe in Chicago with Manuel Perez.

Cottrell became associated with A. J. Piron in 1918, and except for a three-month job with the Maple Leaf Orchestra in the summer of 1919 he was with Piron until his death. He toured with the orchestra and recorded with Piron in New York in 1923 and 1924. He was replaced by Paul Barbarin.

COYCAULT, ERNEST "NENNY"

Cornet; b. about 1890, in Violet, La.

Ernest and his younger brother, Phil Coycault, a clarinet player, were from a small town about 15 miles southeast of New Orleans. Ernest played in New Orleans with Bab Frank's Peerless Orchestra, and about 1910 replaced Bunk Johnson in the Superior Orchestra. He played at West End with Vic and Oke Gaspard and the clarinet player Emile Barnes, before the first World War. About 1914 he left New Orleans to join Sonny Clay's Plantation Orchestra in Los Angeles, and settled in that city. He recorded with Clay in the 1920's.

DODDS, JOHNNY

Clarinet; b. April 12, 1892; d. August 8, 1940 in Chicago.

Called Johnny "Dot" in New Orleans, Dodds was one of the many New Orleans boys who began playing music on a toy fife and graduated to the clarinet when they were in their teens. He took a few clarinet lessons from Lorenzo Tio Jr., and played occasional jobs with Dusen's Eagle Band. In 1917 he replaced Lawrence Duhé in the Kid Ory Band when Duhé took a band to Chicago. With Ory, Dodds is remembered as exceptionally loud, quick-tempered, and allegedly with no strong objections to using a knife. After a few months with Ory he went on to the S. S. Capitol, then left for Chicago with a Billy Mack minstrel show. He remained in the North.

DODDS, WARREN "BABY"

Drums; b. December 24, 1894.

Baby Dodds, Johnny's brother, studied drums with Walter Brundy, Dave Perkins and Manuel Manetta. He started off, like a lot of kids, using chair rungs on the seat of a kitchen chair. He began playing about 1913 at the Villa with Celestin, and played occasionally with Jack Carey's Crescent Band, and at St. Catherine's Hall with Willie Hightower. He worked occasionally at Fewclothes with Roy Palmer, trombone; Sidney Desvigne, cornet; and Walter Decou, piano; then rejoined Celestin at Jack Sheen's Suburban Gardens. In 1919 and 1920 he worked on the S. S. Capitol with Fate Marable, in an orchestra that included Louis Armstrong and Johnny St. Cyr. In the spring of 1921 he left the city to join Joe Oliver in San Francisco. He returned in the early 1940's, with Bill Russell, to record with Bunk Johnson, but his home is still in Chicago.

DOMINIQUE, ANATIE "NATTY"

Trumpet; b. August 2, 1896.

Dominique's first instrument was drums, but he began trying to play the cornet when he was still in his teens. He sat in with a few bands in the city, but doesn't seem to have worked professionally, except for a few parades, before he moved to Chicago in 1918.

DUHÉ, LAWRENCE

Clarinet; b. April 30, 1887, LaPlace, La.

Duhé's was a musical family. His father, Evariste Duhé, was a violinist; his sisters played organ and autoharp. Lawrence was sent to school at Straight University in New Orleans; then he returned to La Place and got a job hauling mail from the depot to the post office. He began playing the guitar, but changed to clarinet to join a band led by a trombone player named Ed Ory. In 1913 the band came into the city and beat Bab Frank's band in a contest at Dixie Park. They decided to stay in the city, and they used to hang around John Joseph's barber shop at Freret and Robinson, waiting for jobs. Duhé took a band into the 101 Ranch for a few months, and used Walter Decou, piano; Johnny St. Cyr, guitar; Sidney Desvigne, cornet; and a drummer from Pass Christian, Mississippi, John Benoit. He studied with George Baquet and Lorenzo Tio Jr.

In April, 1917, Duhé left Ory and took his own band to the Deluxe Cafe in Chicago. Sugar Johnny Smith played cornet; Roy Palmer, trombone; Louis Keppard, guitar; Fred "Bebe" Hall, drums; Wellman Brioux, bass; and Johnny Lindsay's brother Herb played violin on the band's theatre dates. Lil Hardin, a pianist, joined the band at the Deluxe. The floor show included the dancer Bill Robinson, just back from France, where he'd been drum major for James Reese Europe's Brass Band. Sugar Johnny died of pneumonia in the winter of 1918, and Mutt Carey replaced him. Mutt left without notice, returned to New Orleans, and told Joe Oliver, who was leaving for Chicago for another job, to take over at the Deluxe.

The result was Oliver playing with both bands - with Bill Johnson, who had a band at the Royal Garden, and with Duhé who had moved to the Dreamland. Oliver insisted that Duhé fire Palmer, claiming he was sleeping on the stand. The trouble went on at least until after the World Series in 1919, when the band was photographed at the ball park. Duhé was no match for Oliver, and he found himself, with Palmer, out of the band.

Disillusioned, Duhé returned to New Orleans "to rest" and was persuaded by Jack Carey to play a dollar excursion on the train to Lafayette with Jack's band. When the train got to Lafayette, Evan Thomas, the great trumpet player from Crowley, not far from Lafayette, met the train with half of his Black Eagles Band, hired Duhé on the spot and rushed him to Crowley with nothing but his clarinet to play a dance. A girl working at the hotel where the band was playing, helped him get some clothes; Duhé stayed in the country and married her a few months later.

Duhé and Evan played together for ten years; sometimes with Evan's Black Eagles, sometimes with Gus Fortinet's Banner Band in New Iberia. They travelled through northern Louisiana, Tex-

as, Crowley, Lafayette, New Iberia, often travelling with the New Orleans trumpet player, Bunk Johnson, who was living in New Iberia. Evan was murdered at a dance in Crowley in 1932 and Duhé joined Frank Brown's band in Lafayette. Except for a week with Pinchback Touro's Lincoln Band at a fair in Morgan City in the 1930's, Duhé played regularly at the Four Corners in Lafayette until 1944 or 1945. He is no longer playing professionally. With the exception of a few home recordings made in 1953, he has never recorded.

DUSEN, FRANK

Valve trombone; b. about 1880; d. about 1940.

Dusen was one of the most popular trombone players in the city for many years. He read very slowly, but had a good ear. About 1905 he replaced Willie Cornish in the Bolden Band, and took it over when Bolden went into the asylum in 1907. Tig Chambers played cornet; Frank Lewis the clarinet player, and Brock Mumford the guitar player, had been with the band for several years; Bob Lyons played bass; and "Cato" or Henry Zeno played drums. The band was playing regularly at Franklin and Gravier, and playing for Buddy Bottle's balloon ascensions at Lincoln Park on Sunday afternoons.

Dusen seems to have played Bolden's numbers about the same way Bolden played them, and the band stayed popular. About 1911 Bunk Johnson was with the band on cornet, Henry Zeno was the regular drummer, Dandy Lewis played bass, and Sidney Bechet played clarinet, Mumford staying as guitarist. Dusen played occasional funerals with the Pacific Brass Band in Algiers until the first World War. About 1913 Mumford left the band, and in 1917 Dusen went to Los Angeles with Buddy Petit and Wade Whaley to join Jelly Roll Morton. Dusen was still playing valve trombone, and all three of them were ridiculed so much by Morton for their New Orleans clothes and habits that Dusen and Petit stormed back to New Orleans, threatening to kill Morton if he ever showed up in the city.

During the war, Dusen led a band at Jim Tom's road house at West End, and in 1918 he was on the S. S. Capitol for part of the season. He played very irregularly through the 1920's and 1930's, usually with Louis Dumaine's orchestra. During the depression he made \$25 per month as a non-reading musician in the W.P.A. program, and tried to support a wife and two children on it. A friend, the trombone player Oscar Henry, tried to teach him to read, without much success, and Dusen spent his last years, like Willie Cornish, in near poverty.

DUTREY, HONORÉ

Trombone; b. 1890 in the Irish Channel district; d. Feb. 1937, in Chicago.

Honoré Dutrey was the youngest of the three Dutrey boys. His oldest brother, Pete, played violin, and his brother Sam played clarinet. About 1907, Honoré was playing trombone with Joe Oliver in the Melrose Brass Band. In 1913 he was with John Robichaux's Elves of Oberon orchestra and played occasionally with Oliver or Jimmy Noone. He was a member of the Silver Leaf Orchestra until 1917. He was married in 1915, working days as a bricklayer. He enlisted in the Navy in 1917; his wife then moved to Chicago while he was overseas, and

Dutrey stayed in Chicago after his discharge.

DUTREY, SAM Sr.

Clarinet; b. about 1887, in the Irish Channel district; d. 1941.

Sam Dutrey began playing about the same time as his brother, Honoré. About 1912 he was a regular member of the Silver Leaf Orchestra, and in 1913 with Robichaux for the Elves of Oberon and with Moret for the State Fair. He is supposed to be the first man in the city to play a saxophone, sometime before the first World War. In 1915 he was with Amos Riley's Tulane Orchestra, in 1916 with Celestin. He went on the S. S. Capitol in the 1920 season, and managed Eddie Jackson's Band for occasional jobs in 1922 and 1923, insisting on \$5.00 a man and double for leader. He was at the Lyric with Robichaux in 1925, playing saxophone, and in 1926 he was at the Bungalow, a downtown speakeasy, with Walter Decou.

FILHE, GEORGE

Trombone; b. Nov. 13, 1872; d. 1954; Catholic.

Filhe studied the trombone as a boy, and began playing with the Cousto-Desdunes Orchestra in 1892. He played on the street with the Onward Brass Band. He was considered the finest trombone player in the city, and was the soloist with the Onward. He worked with Bab Frank's Peerless Orchestra in 1905 and with Manuel Perez's Imperial Orchestra until 1910. In 1910 he went into the Tuxedo dance hall with Celestin, and stayed with the band until the hall was closed in 1913. He, Manuel Manetta, and Charlie Elgar went up to Chicago in a lounge car closet, and he and Elgar began playing there immediately.

FOSTER, GEORGE "POPS"

Bass; b. May 19, 1892, at McCall, La.

Foster grew up playing the cello at school entertainments in Donaldsonville with his brother, who played guitar, and his sister Elizabeth, who played the mandolin. His family moved into New Orleans during carnival season in 1902 or 1903. He played with a little string trio called the Roseals Orchestra in 1906, and began playing with the Magnolia Orchestra in 1908. He jobbed with the Eagle Band, Piron, Oliver and Ory until 1918, when Peter Bocage got him onto the S. S. Capitol with Fate Marable. He stayed on the boat until 1921, when he left Marable to stay with Charlie Creath in St. Louis.

FRANK, ALCIDE

Violin; b. about 1875; Catholic.

Alcide Frank was the brother of the better known piccolo player, Bab Frank. In 1905 Alcide was leading his Golden Rule Orchestra at Few-clothes Cabaret. Louis Nelson was the clarinetist; Adolph Alexander Sr., cornet; James Brown, bass; and Joe Brooks, guitar. In 1913 Frank was a violinist with Robichaux's orchestra for the Elves of Oberon Ball.

FRANK, GILBERT "BAB"

Piccolo; b. about 1870; d. 1933 in St. Louis, Mo.; Catholic. Frank was a good "routinier" man - he could improvise - and the best piccolo player in the city. About 1905 he was leading his Peerless Orchestra with Andrew Kimball, cornet; Charlie McCurtis, clarinet; Coochie Martin, guitar; Walter Brundy, drums; Oke Gaspard, bass; and occasionally Oke's brother, Vic Gaspard, trombone. Frank probably played the violin parts. In 1912 or 1913 John Robichaux reorganized his orchestra to play in St. Catherine's Hall and hired Kimball, McCurtis, Martin, Brundy, and Vic Gaspard. Frank managed to get another orchestra together, but he lost a popularity contest to Ory's younger band at Dixie Park in 1913. He played occasionally during the first World War, often with Coochie Martin, who was working as a pianist, and in 1919 went to Chicago. Lawrence Duhé gave him a job at the Deluxe for two weeks, but the piccolo was out of style, and Frank is not known to have played again.

Frank played occasionally with John Robichaux and at an afternoon rehearsal in the back room of a neighborhood barber shop the orchestra was playing through the march HIGH SOCIETY. Bab was a slow reader and he missed the obligato with the clarinet on the trio section. While the rest were talking it over Bab worked out a little obligato of his own, then asked them to play the trio through for him. Robichaux liked it so well that he told George Baquet, who was playing clarinet that day, to learn the obligato from Frank. The Excelsior Brass Band, Robichaux's band, played it on the street a few days later and caused a sensation. It was immediately picked up by the other clarinet players in the city, and has since become a standard part of the march.

GABRIEL, JOE

Violin and mandolin; b. about 1880 in Thidodeaux, La. Thidodeaux is a small town about 35 miles southwest of New Orleans. John Robichaux, the James brothers, and the Jiles family, musicians that played in New Orleans, were raised in Thibodeaux. Joe Gabriel is a grocer who led an orchestra in the town for many years. About 1910 Willie James was playing cornet with the orchestra; Lewis James, clarinet; Neddy James, guitar; Albert Jiles Sr., trap drum; and a bass player named Alfred. Adam Dunbar replaced Neddy James about 1912, and in 1913 Jiles died and was replaced by his son.

Most of the men played in Thibodeaux's brass band, The Youka Brass Band, and the orchestra played for dancing at the fair grounds or at the hall of the "Woodmen of the World". Dancing was from 8 to 12, and featured waltzes, and the older dances, with an occasional trot or glide. Like most towns in these years, there were Sunday excursions. From Thibodeaux the excursion boat left for Donaldsonville at 8 AM, and paddled slowly through the narrow waters of Bayou LaFourche through the moss-covered trees in the morning sunlight. About noon the boat arrived at the picnic grounds at Donaldsonville, and Joe Gabriel's orchestra played for dancing all afternoon. The boat returned as leisurely in the evening.

Gabriel led his orchestra until about 1920, and has been a grocer since then.

GARLAND, ED "MONTUDI"

Bass; b. January 9, 1895 in the Irish Channel district. Ed Garland played a little bass drum or tuba in the Mardi Gras parades as a boy. He moved to Chicago when he was 19, in 1914, after sitting in a few times with Frankie Dusen's Eagle Band on bass.

GASPARD, TOM "OKE"

Bass; b. about 1872 on Union St., now Touro St.; Catholic. Tom was the older brother of the trombone player, Vic Gaspard, and the bass drum player, Edward Gaspard. He was in the Piron-Gaspard Orchestra, with Vic, from about 1893 to 1902, and was in the Bloom Philharmonic Orchestra in 1903. He and Henry Kimball Sr. were considered the finest readers among the city's bass players. He was with Bab Frank's Peerless Orchestra for several years after 1903, and when Frank's group broke up in 1913 he played in Robichaux's substitute orchestra. When Robichaux fell ill in 1919, Oke and his brother Vic organized the Maple Leaf Orchestra for the Eurey Hotel in Shreveport, La. The orchestra, with Emile Bigard, violin; Lorenzo Tio Jr., clarinet; Camille Todd, piano; Hyppolite Charles, cornet; and Louis Cottrell, Sr., drums, worked at the hotel from July to September, then returned to New Orleans. Tio and Cottrell went back to A. J. Piron, and Charles organized his own orchestra a few months later.

Oke got a lot of society work, and he and Vic kept the orchestra going until 1926, when Vic went back to Robichaux. Working days as a barrel maker, Oke led the orchestra until 1932 when he moved to Dallas, Texas. A lot of musicians worked with the Maple Leaf over the years, the trumpet player, Willie Pajeaud, and the drummer, Alec Bigard, probably the longest. Oke insisted on \$8.00 a night for every man and often got \$10.00. He lined up jobs months in advance, and asked each man to carry an engagement book to write down the jobs that were coming up. Early in the month, at an afternoon rehearsal, he'd do over the engagements for the month, name the nights the orchestra wasn't working, and ask everybody to look out for a job on any of the open nights.

Oke's last job in the city was a concert at Xavier University in December, 1932, with the Crescent City Orchestra.

GASPARD, VIC

Trombone and baritone; b. April 14, 1875 on Union St., now Touro St.; Catholic.

Vic Gaspard, Oke's brother, began studying music the same year as his First Communion, 1890. He studied "solfeggio" under Professor Piron, Armand's father, and studied the trombone under Anthony Page of the Excelsior Brass Band and George Filhe of the Onward Brass Band. In 1892 he began playing in the Piron-Gaspard Orchestra, with his brother Oke, and Armand Piron and Armand's two older brothers. About 1903 he was playing occasionally with Bab Frank's Peerless Orchestra. He was playing in the streets with the Excelsior Brass Band on either trombone or baritone, occasionally working with the Onward Brass Band. About 1913, Vic joined John Robichaux's orchestra at St. Catherine's Hall; with the exception of occasional jobs at West End

during the war with his brother, clarinetist Emile Barnes and banjoist Raymond Glapier, he was with Robichaux regularly. He went into the Lyric Theatre with Robichaux in 1917, but organized the Maple Leaf Orchestra with his brother Oke when Robichaux fell ill in 1919. Vic stayed with the Maple Leaf until 1926 when he went back to Robichaux at the Lyric. He stayed with Robichaux until 1930 when he retired from music. He has never recorded.

HOOKER, GEORGE

Cornet and baritone; b. about 1880, probably in Algiers. The brass band musicians in Algiers organized the Pacific Brass Band about 1900, and Hooker was one of the cornetists. He was playing with the Allen Brass Band until 1928. He usually worked with the Excelsior when Vic Gaspard, the regular baritone player, couldn't make a job.

HOWARD, JOE

Cornet and tuba; b. about 1872 in Waggeman, La.; d. about 1946. Howard was a country musician who came to New Orleans about 1910. He played with the Allen Brass Band in Algiers, and in 1914 he was at the Villa, in the district, with Celestin, Manuel Manetta, and Big Eye Louis Nelson. In 1917 he was leading the orchestra at Davilla's cabaret. Manetta was playing the piano; Eddie Atkins, trombone; Lewis James, clarinet; and Joe Dodds, drums. Howard was a first-rate musician, and in 1919 he was leading the band at the Bungalow, in West End, with Sam Dutrey Sr., clarinet and saxophone; Big Eye Louis Nelson, clarinet; Walter Decou, piano; George Jones, bass; and Bill Mathews, drums.

In the summer, Howard worked on the S. S. Capitol, and during the summer of 1919 or 1920 he helped Louis Armstrong learn to read music. In the 1920's he was with the Tuxedo Brass Band, and with Louis Dumaine's Jazzola Eight. He and Dumaine, another trumpet player, held the Tuxedo together as a lot of the older men, including Celestin, stopped playing in the street. With Dumaine's Jazzola Eight, Howard played tuba, and recorded with the band in 1927. He played until the early 1940's, and recorded again with the Zenith Brass Band in 1946. He started drinking a lot on parades, and he is remembered on a lodge parade in 1940, walking along playing his tuba, with one of the lodge members riding along on horseback beside him, holding him up by the coat collar.

HUMPHREY, JIM

Trumpet and teacher; b. about 1870. The professors, men like Jim Humphrey, Paul Chaligny, and Dave Perkins, taught so many musicians in New Orleans that much of the credit for the high standards of New Orleans music in the early days must go to them.

Jim Humphrey lived in a white house at the corner of Valas and Liberty, and gave lessons there and in the country. Once a week he went to the Magnolia Plantation, about 30 miles below the city, riding the train in his swallow-tail coat, and taught all of the youngsters

on the Plantation. After two or three years he organized them into a brass band, the Eclipse Band, and taught the whole band at once. He used to encourage the boys to tease the slower ones, and they'd imitate him, "Young man, you got a wooden head." The Magnolia Plantation musicians - Chris Kelly, the Morgan boys, Sonny Henry, Harrison Barnes, and many others - when they came into the city, were some of New Orleans' finest musicians. Jim's son, Willie Humphrey Sr. was a clarinetist; his daughters Lillian and Jamesetta, played bass, Lillian with the Bloom Philharmonic. His grandsons - Willie Jr., a fine clarinetist; Earl, a trombone player; and Percy, solo trumpet player with the Eureka Brass Band - have carried on the family tradition. Jim himself played only on rare occasions. He was in the Bloom Philharmonic in 1903 and at the fair grounds with George Moret in 1913.

JILES, CLAY

Bass drum; b. about 1880, Thibodeaux, La.; d. 1928.

Clay Jiles was one of the many Thibodeaux musicians that came into the city. His father, Olivier Jiles, had been a Civil War drummer boy, and both Clay and his brother, Albert Sr., were drummers. Clay played bass drum with the Youka Brass Band in Thibodeaux; Albert Sr. played snares, and both taught Albert's son, Albert Jr., who has played drums in New Orleans since 1921. In 1905 or 1906, Clay came to New Orleans and replaced another Thibodeaux drummer, John Robichaux, in the Excelsior Brass Band. He played with the Excelsior until his death in 1928, playing occasional jobs with the Onward or Allen Brass Bands. His band buried him, his close friend, Vic Gaspard, playing the baritone solo on WESTLAWN DIRGE with tears streaming down his face.

JOHNSON, BILL

Bass; b. August 10, 1872.

Johnson began playing the guitar about 1887, but switched to bass in 1900 and joined the string trio at Tom Anderson's Annex. He was at the Annex until 1901, playing occasionally with the Peerless Orchestra or with Frankie Dusen's Eagle Band. He played tuba with the Excelsior during Carnival seasons. He moved to Los Angeles in 1909, and brought Freddie Keppard to California three years later.

JOHNSON, "BUDDY"

Trombone; b. about 1875, Algiers, La.; d. 1927.

Johnson was an Algiers brass band musician, and like the rest of the Algiers men played in the Pacific Brass Band and Allen's Brass Band as early as 1900. He was a fine musician, and worked with the Excelsior, the Onward, and the Tuxedo - the Onward more or less regularly - from 1900 to 1923 or 1924. He was with Billy Marrero's Superior Orchestra about 1910, and was with Manuel Perez's Imperial Orchestra for several years after 1903. He worked as a barber in the daytime, living in the 1300 block of Nunez Street in Algiers. From 1924 or 1925 he was on the Pythian Temple Roof Garden with Manuel Perez, making \$25 a week for four nights' work. He died in 1927.

JOHNSON, WILLIE GEARY "BUNK"

Cornet; b. Dec. 27, 1879; d. July 7, 1949, in New Iberia. Bunk began playing the cornet when he was very young, studying with Professor Wallace Cutchey when he was seven years old. He was playing with Adam Olivier's Orchestra in 1896 or 1897, when the band was closed down at a dance at Johnson Park by the Buddy Bolden band, playing at Lincoln Park. Bunk put his horn in the green felt case tied with a red ribbon that his mother had made out of a pool table cover and went over to hear Bolden play. According to Bunk, Bolden asked him if he could play the blues, and when Bunk said he could - in any key Bolden had - Bolden let him sit in. Bunk played for Bolden occasionally after that; probably when Bolden had several bands going in one night.

Bunk played irregularly with dozens of orchestras and brass bands in the next two or three years, then began to wander with tent shows and circuses. He was with the P. G. Loral Circus from about 1900 to 1902. He played in Texas, around Beaumont, and got as far as California in 1905. About 1910 he was in New Orleans, playing with Billy Marrero's Superior Orchestra. He left the Superior to join Frankie Dusen's Eagle Band in 1911, but he began drinking and left Dusen to work in the cabarets in the red light district. He worked at Lala's, at the corner of Liberty and Custom House, right across the street from Manuel Perez. Bunk was very popular for his sweet tone and fine, swinging style. He used to buy Jack Johnson - a cheap New Orleans wine - for the little boys in the sidewalk string bands. He played some excursions with Jack Carey, and at a dance in New Iberia he played CASEY JONES and got the crowd so excited they wanted to carry him around the hall on their shoulders. In New Orleans he was letting boys like young Louis Armstrong sit behind the band stand to listen to him play.

In 1914, after three or four years in the city, Bunk left New Orleans permanently. He taught in Mandeville for a year, managing the Fritz family orchestra, then joined the orchestra at the Colonial Hotel in Bogalusa. In 1916 he was in the Royal Orchestra in Lake Charles; in 1917 he was with Walter Brundy in Baton Rouge. He travelled with the Georgia Smart Set, a vaudeville-minstrel show, and the Vernon Brothers Circus. In the 1920's he played for several years with Evan Thomas' Black Eagle Band in Crowley, La., or with Gus Fortinet's Banner Band in New Iberia. Usually Bunk and Evan worked together for Fortinet : Evan playing first, Bunk second. At a dance in Rayne, La., in 1932, Evan was murdered on the stand, and the band broke up. Bunk's horn was damaged in the fight and he was having trouble with his teeth. He played occasionally for a few months, working for a night with Paul Barnes in Lake Charles in 1933. Work was scarce and Bunk was no longer a young man.

Bunk settled in New Iberia and worked three or four years as a teacher in the W. P. A. music program. When the W. P. A. let him go he worked in the fields, hauling sugar cane. In 1937, William Russell and Frederic Ramsey Jr., gathering material for the book JAZZMEN, located Bunk, at the suggestion of Louis Armstrong, and began a lengthy correspondence with him. They raised the money to buy him a new set of false teeth and a new horn, and he sent back

a home recording of himself playing MAPLE LEAF RAG. Dave Stuart, of the Jazz Man Record Shop, took Bunk into New Orleans in June 1942, and recorded nine band sides with George Lewis, clarinet; Jim Robinson, trombone; Walter Decou, piano; Lawrence Marrero, banjo; Austin Young, bass; and Ernest Rogers, drums. In the fall of the same year, Gene Williams recorded Bunk again with Albert Warner, Chester Zardis, and Edgar Mosely replacing Robinson, Young and Rogers respectively. Twelve sides were issued on Jazz Information label. Despite very poor fidelity on both groups of recordings, they were a sensation. In 1943, Rudi Blesh, a San Francisco interior decorator who was reading a series of lectures on jazz at the Museum of Art, arranged for Bunk to play a series of concerts in conjunction with his lectures. Bunk left for San Francisco in April. The trains were crowded, and he was sitting on the floor in the aisle when he heard someone call his name. Mutt Carey, who had known Bunk in New Orleans before the first World War, was working on the train as a porter. He helped Bunk get a place to sleep into Los Angeles.

In San Francisco, Bunk appeared with Bertha Gonsoulin, a pianist who had worked with Joe Oliver in Oakland in 1920, and talked a little about his early days in New Orleans. There was an active interest in traditional jazz in San Francisco and arrangements were made for Bunk to play Sunday afternoons at a C. I. O. hall with members of Lu Watters' Yerba Buena Jazz Band. Bunk worked days as a stock clerk for a drug store. The arrangement at the C. I. O. hall was not entirely satisfactory. Bunk felt that to reach a wide audience the band had to play the latest hit tunes, and he would show up with arrangements for tunes like MAIRZY DOATS and insist that the group play them. The Yerba Buena men had spent years fighting for an acceptance of traditional jazz, basing their style on older recordings, and they weren't happy with Bunk's attitude. At one point Bunk was trying to change the drummer's style of playing, and the man's wife turned to a group of people and said, "What's that old man doing, trying to tell us about New Orleans jazz. We've made a study of New Orleans jazz." There was police trouble, finally, over the racially mixed band, and Bunk returned to New Orleans.

Back in the city, there was a series of recordings for Bill Russell in 1944; then in March 1945, Bunk appeared in Boston with Sidney Bechet. He tried to change Bechet's style, too, and left the band after a few nights. On September 28, 1945, he opened at the Stuyvesant Casino in New York City with George Lewis, Jim Robinson, Alton Purnell (piano), Lawrence Marrero, Drag Pavageau (bass), and Baby Dodds on drums. Within a few weeks the band was one of the most controversial groups in the country. There were articles about Bunk and other members of the band in most of the larger magazines, and the major recording companies recorded the band almost immediately. They closed on January 12, 1946.

The band returned to New York on April 10, after George Lewis had gotten Bunk sober enough to travel and gotten his horn out of pawn. Don Ewell replaced Purnell, Kaiser Marshall replaced Dodds, and there was no banjo player. They closed May 31, 1946, and the troubles within the band had come to a head. Bunk had said publicly that the other members of the band were second-rate musicians, and then had gone on with his practice of sleeping on the band

stand while they played the job. He returned to New York alone in October, 1947, and opened with New York musicians. Bunk in these years was a petulant, spiteful man who drank too much and played only when he was in the mood, but he had waited many years for success, and for him, at least, it had come a little late.

In the winter of 1947, in the midst of the worst blizzard New York had had for many years, Bunk chose a group of New York musicians and recorded a group of his favorite rags and popular songs for Bob Stendahl and Harold Drob. These recordings, his last, were purchased by Columbia several years later and issued. Bunk died in New Iberia in July, 1949.

JONES, RICHARD MYKNEE

Piano; b. June 13, 1889; d. Dec. 9, 1945 in Chicago.

Jones' family was musical, and he grew up trying a number of instruments. He was playing alto horn on the street as early as 1902, and by 1908 he was playing the piano in the district. He played occasional jobs with Piron's Olympia Orchestra and led a quartet at Abadie's with Sugar Johnny Smith, cornet; Joe Nicholas, clarinet; and Ernest Rogers, drums. He was with Celestin at the Suburban Gardens during the war, and left for Chicago in 1919.

KEPPARD, FREDDIE

Cornet; b. 1889; d. July 15, 1933.

Keppard was a strong cornet player with a ragged jazz style and a colorful personality. He grew up at 427 N. Villere, and he and his brother shined shoes on Basin Street for a nickel. They wore long pants so the police wouldn't bother them. Freddie started taking lessons on the accordion, mandolin, and violin, and his mother used to take the two of them around to neighbors' houses to play the mandolin and guitar together. They knew two tunes, MY TIGER LILY and JUST BECAUSE SHE MADE THEM GOO GOO EYES. Freddie was about ten years old.

When he was 16, he began taking lessons on cornet from Adolph Alexander and played his first job a few months later. He played a dance at the Lucien Pavilion at Spanish Fort with Johnny Brown's Band. About 1907 he organized his own Olympia Orchestra with Alphonse Picou, clarinet; Jean Vigne, drums; Louis Keppard, guitar; and Joe Petit, trombone. It was a legitimate orchestra, playing society jobs. By 1910 Ernest Trippania had replaced Vigne, Eddie Vinson had replaced Petit, and the band was playing in the uptown dance halls. Freddie played occasional jobs with the Eagle Band, then in 1911 went into Hanan's saloon, at the corner of Liberty and Custom House, with Johnny and Herb Lindsay and their father, a guitar player. The band sat on ordinary chairs right near the door, playing for dancing. Freddie was highly regarded in the district, and made most of his tips imitating a horse on his cornet.

In 1912 Bill Johnson, a New Orleans bass player who had moved to Los Angeles, contacted Freddie for a Los Angeles job. Freddie left later the same year, the first New Orleans man to take a group out of the city. Eddie Vinson went with him; the others were George Baquet, clarinet; Dink Johnson, drums; Leon Williams, guitar; and

Jimmy Palao, violin. Johnson joined the band on bass in Los Angeles, and they went on the Orpheum Circuit as the Original Creole Orchestra in 1913. A. J. Piron took over Freddie's Olympia Orchestra and replaced him with Joe Oliver.

KEPPARD, LOUIS

Guitar; b. Feb. 2, 1888.

Freddie's older brother, Louis, began playing guitar when he was a boy. He doubled on alto horn, and played a few parades with the Tuxedo Brass Band, but he worked as a guitar player for years. He began playing with another orchestra called the Magnolia Orchestra with Arnold DuPas, drums; Dave DuPas, Arnold's brother, clarinet; "Goozie", cornet; Zue Robertson, trombone; and Thomas Copland, bass. He went into his brother's Olympia Orchestra a few months later.

In 1911 Louis was working right across the street from his brother at Huntz's Cabaret. Joe Oliver was playing cornet; Willie Foster, violin; Pops Foster, bass; Sam Dutrey, clarinet; and Arnold DuPas, drums. A boy named Eddie Dawson, who was later a fine bass player, collected tips for the band. Oliver was accused of stealing money from the band; Louis and Honoré Dutrey told Joe they'd kill him if he didn't make it right, and he got the money back to them.

Louis left for Chicago with Lawrence Duhé in 1917, but returned in a few months and has remained in New Orleans. He has begun playing the tuba the last few years, and plays on the street during Carnival season. He recorded for Bill Russell in the 1940's.

KIMBALL, ANDREW

Cornet; b. about 1880; Catholic.

Kimball was a fine legitimate musician who played in New Orleans for nearly 25 years. In 1905 he was with Bab Frank's Peerless Orchestra, and left Frank with three of the others in the orchestra to join John Robichaux, who was taking an orchestra into St. Catherine's Hall, in 1913. Kimball stayed with Robichaux, at St. Catherine's and at the Lyric Theatre, until 1925. He was a member of the Onward Brass Band for many years after 1912.

In 1925, Kimball and his wife, Margaret, who was the pianist at the Lyric, decided to travel so they left Robichaux and moved to Hot Springs, Arkansas. Charlie Love, a trumpet player, and May Neeley, a pianist, replaced them. The Kimballs stayed in Hot Springs a short while then moved to the Gulf Coast where Andrew died a few years later.

KIMBALL, HENRY Sr.

Bass; b. about 1870; Catholic.

Henry Kimball, Robichaux's bass player for many years, is no relation to Andrew Kimball, the cornet player. Henry Kimball was with Robichaux from 1894 until after Robichaux went into the Lyric Theatre - during the first World War. He left New Orleans in the 1920's and toured the midwest with Jelly Roll Morton. In 1927, he was back in the city with Fats Pichon's large band.

LOVE, CHARLIE

Cornet; b. 1885, Plaquemine, La.

James Edward Love, Charlie's father, taught him first to play trombone and then cornet. James was playing in the Pickwick Brass Band in New Orleans so often that the neighbors called him "Pickwick" Love. In Plaquemine, he was playing with a little orchestra that included Nory Barber, violin; Dennis Williams (father of the pianist, Clarence Williams), bass; "Manso", guitar; Levi Bailey, flute; and James Love, B^b or E^b cornet or trombone. Charlie began playing with a kids band in Plaquemine, and the band got so popular that Charlie's father joined them. Charlie came into New Orleans occasionally but was playing regularly with the Plaquemine Brass Band. He took a band to Vera Cruz in 1915, returning to New Orleans the next year.

In 1917, he went into Shreveport playing with a band that broke up after a few weeks. Bud Ward, the owner of Palace Park, an amusement park west of Shreveport, liked Charlie so he asked him if there was a band around he wanted to work for. Charlie told him he'd like to work for Willie Livingstone's Louisiana Cado Jazz Band, the best band in Shreveport. Ward was tough, and most of Shreveport had a healthy respect for him. He called Livingstone and asked him if the band was working. Livingstone told him he was working Saturday nights. Ward told him he was working Saturday, Sunday, and Monday nights at Palace Park, and that he had a new second cornet player.

The Cado Jazz Band - George Macdonald, Ed Williams, violins; Will Young, trombone; Douglas Williams, clarinet; Love and Willie Livingstone, cornets; George Williams, drums; and Pearl Capitera, bass - was fairly successful. Late in 1917 the band went to Chicago to play at Chandler's Theatre, and everyone in the band, except Love, was drafted. Love finished the job with Chicago men and returned to New Orleans.

Back in the city, he played a lot of brass band music with the Excelsior and the Tuxedo, and in 1925 he replaced Andrew Kimball with Robichaux at the Lyric Theatre. He played taxi dance halls until the depression with the drummer Henry Russ, and Boots and Sport Young, trombone and saxophone. Russ used to spell Love, playing two tunes that Love had taught him. Arnold Metoyer, the great early cornetist, would sometimes come by and play a few numbers. Things got so bad during the depression - playing continuous music from 8 to 2 for \$1.25 a night - that Love retired. In recent years he has been playing weekends again, and recorded in the 1940's for Bill Russell. He suffered a stroke early in 1957 and is unable to play.

LYONS, BOB

Guitar and bass; b. about 1869; d. about 1949.

Lyons was one of the members of most of the uptown bands before 1900. He played with Charlie Galloway in 1894, then played occasional jobs with Buddy Bolden. In 1899 he was with a downtown band, Oscar Duconge's, but he was back with Bolden and with Dusen's Eagle Band within two or three years. He managed Kid Ory's band during the first World War; then organized his own band, Bob Lyons' Dixie Jazz Band, in 1918. He was hard to get along with and was pretty casual about paying musicians; so the personnel was never

steady. He used Ricard Alexis, cornet; Sidney Vigne, clarinet; Ernest Kelly, trombone; Lorenzo Stall, guitar; and Joe Lindsay, drums. Paul Ben often worked in Kelly's place, and Louis Nelson and Clarence Vincent replaced Vigne and Stall.

Lyons was well known, and got a lot of jobs. He played Sunday afternoon dance jobs on the S. S. Capitol for two or three years. In 1925 he was injured in an automobile accident and was not able to play again. He made a poor living for many years operating a shoe shine stand.

MANETTA, MANUEL

Piano, cornet, saxophone, and occasionally five or six others; b. Oct. 3, 1889, at 331 Alix St., Algiers, La. For over 50 years Manuel Manetta has been teaching musicians in Algiers, and has played almost every instrument professionally at one time or another. At Mardi Gras he usually plays with most of the bands on Bourbon Street, playing two trumpets at the same time for two or three tunes, then trumpet and trombone at the same time for 'TIL WE MEET AGAIN and OH, DIDN'T HE RAMBLE. His uncle, Jules, was E^b cornet soloist with the Pickwick Brass Band - he and another uncle, Norman "Deuce" Manetta, led the Pickwick - and when the band played on Canal Street, Jules could be heard from South Rampart Street to the river.

Manuel studied the violin, guitar, and harmonica with Professor Charles Deverges when he was a boy; then studied brass and woodwinds with Professor Weber at New Orleans University, and theory with Henry Nickerson. His first steady job was in the district, working as house pianist for Countess Willie Piazza. Before the establishment opened in the evenings, Manetta played for an hour or so in the Countess' boudoir, always finishing with her favorite song, THE WORLD IS WAITING FOR THE SUNRISE.

He left Piazza about 1909 and worked for a few months with Tom Albert; then went into the Tuxedo Dance Hall. He was there until the shootings in 1913 closed the dance halls in the district. He and the trombone player from the Tuxedo, George Filhe, and a violinist, Charlie Elgar, left for Chicago a few days later. The fare to Chicago was \$23, but Filhe knew a porter who would hide them in a closet in a lounge car and only charge them \$12. He would let them out while he had the car locked for cleaning. Filhe was already putting on weight, and the three of them nearly suffocated the first few hours. Manuel gave up and came out at Memphis. The porter got him a job polishing silverware in the dining car.

The three of them began playing in Chicago, but Manuel didn't care for the city and returned within a few months. He joined Celestin at the Suburban Gardens. In 1917 he was with Joe Howard at Davilla's Cabaret, and during the 1920's he played alto with Manuel Perez on the Pythian Temple Roof Garden. In 1927 it is very probable that he played piano on one of the Celestin recording sessions. Since then he has been living quietly in Algiers, teaching any instrument for \$1.00 a lesson to the hundreds of white and colored pupils who have come to his neat frame house on a quiet street near the river.

MARRERO, BILLY

Bass, b. about 1875.

The Marrero family, Billy and his sons Simon and Eddie, both bass players, and John and Lawrence, banjo players, has been playing in New Orleans for fifty years. Billy was with Manuel Perez's Imperial Orchestra fairly regularly from 1905 to 1910, and led his own orchestra, the Superior Orchestra, from 1910 until about 1913. In 1910 Bunk Johnson was the cornetist, Buddy Johnson played trombone, Big Eye Louis Nelson, clarinet; Walter Brundy, drums; Richard Payne, guitar; and Peter Bocage, violin. Bunk left the Orchestra to join Dusen's Eagle Band and was replaced with Nenny Coycault. In 1913, Billy began playing with the Olympia Orchestra, and in 1918 he was with Wooden Joe Nicholas' Camelia Orchestra.

McCURTIS, CHARLES

Clarinet and saxophone, b. about 1868; d. 1937.

McCurtis was one of the finest clarinet players in the city. He played with a light, soft tone, and always asked the band to quiet down to his volume. He was a shy, modest man, playing an entire evening without saying anything to anyone, writing the job down in a little engagement book he always carried, then going home to the rented room where he lived alone. He was about the same age as John Robichaux, and played with Robichaux's Orchestra for years.

McCurtis was with Robichaux's first orchestra from 1893 or 1894 until about 1905 when he joined Bab Frank's Peerless Orchestra. He played B^b, E^b or A clarinet in the orchestra and played C clarinet on the street with the Excelsior Brass Band, transposing all the parts.

About 1913, when Robichaux reorganized to play in St. Catherine's Hall, McCurtis left Bab Frank and rejoined the orchestra. He played occasionally with Piron's Olympia Orchestra, and was on the S. S. Capitol in the summer of 1918. He was at the Lyric Theatre with Robichaux until the theatre burned in 1927. He worked with Pete Locage's NOLA Band in 1928, then played on the road with occasional white circus bands until he was no longer able to play. He lived his last years in obscurity and poverty, sitting quietly in his room, spending one evening a week with an elderly woman friend on St. Louis Street.

METOYER, ARNOLD

Cornet, b. about 1880, d. about 1935.

Metoyer was a concert "virtuoso" who played with white circus bands most of his life. He was very light skinned, and passed as white without difficulty. He spent occasional summers in New Orleans. In 1913 he was the solo cornetist with George Moret's concert band at the Fair Grounds.

Metoyer was with Robichaux's "second" orchestra in 1915, and in 1919 he was at the Pythian Temple Roof Garden with George Thomas's Orchestra, playing for \$3.50 a night. Thomas was a piano player better known as the composer of NEW ORLEANS HOP SCOP BLUES. In August 1919, Amos White, a circus cornetist just back from France, came in to see the band's vocalist, Lizzie Miles. He had played with

the colored unit for a lot of shows in which Metoyer had been playing with the main tent band. After he and Metoyer had gotten over their mutual surprise, Metoyer asked Amos if he wanted to play a few numbers, then Metoyer disappeared for the evening.

Metoyer was at Tom Anderson's in the early 1920's, with Luis Russell, but he was drinking hard. He moved to Milwaukee for several years, then returned to the city. He played with his friend, Paul Beaulieu, and sat in for Charlie Love on taxi-dance hall jobs. He wasn't well, wasn't playing well, and was still drinking. He died of tuberculosis in 1935.

MORET, GEORGE

Cornet, b. about 1875, d. about 1925.

George Moret was a pupil of his father, the great early cornetist, Lennair Moret. He was a member of the Excelsior Brass Band in the late 1890's, and when T. V. Baquet retired as leader about 1904, Moret took over the band. He continued as leader until about 1921, when he retired and Feter Bocage took over. Moret was a legitimate musician, and was unable to play by ear. When the band would play an occasional hymn or popular tune he would carefully write out parts for everyone.

Moret played for John Robichaux at the Elves of Oberon Ball in 1913, and in the summer of the same year played for a week at the Fair Grounds for a state fair. The Excelsior was augmented to twenty-one pieces.

Cornets:	Arnold Metoyer, Nelson Jean, Paul Thomas, Andrew Kimball, Jim Humphrey
Trombones:	Vic Gaspard, Honoré Dutrey, Benny Raphael
Mellophones:	Ralph Montegue, Isadore Barbarin
Baritone:	Edward Boiusseau
Tuba:	Frank Jackson
Clarinets:	Alphonse Picou, Paul Beaulieu, Luis Tio, Charles McCurtis, Sam Dutrey Sr.
Flute:	Joseph Bloom
Piccolo:	Bab Frank
Snare Drum:	Louis Cottrell
Bass Drum:	John Robichaux

After his retirement from the Excelsior Moret played a few nights with Amos White at Spanish Fort in the summer of 1923. He is not known to have played again.

NELSON, "BIG EYE" LOUIS, or DeLISLE, LOUIS

Clarinet; b. Jan. 28, 1885, in the 9th Ward; d. Aug. 1949.

A Lorenzo Tio pupil, Nelson began studying about 1900, when Tio was rooming at his family's house on LaHarpe Street. In 1903, he began playing in a little string band with Johnny Gould, violin; Henry Ford, bass; and Albert Mitchell, banjo. In 1904 he was with the Golden Rule Orchestra, and within two or three years was playing with most of the best orchestras in the city. In 1907 he was with Perez's Imperial, in 1910 he was with Billy Marrero's Superior, in 1914 he was at the Villa with Celestin. When George Baquet, the clarinet player touring with Freddie Keppard's Original Creole Orchestra,

left the band in Philadelphia in 1917, Keppard sent for Nelson.

Nelson left to join the Original Creole Orchestra feeling that this was his big chance. A few weeks after he joined the group there was a mix-up with trains in Boston and he lost track of the others. He never did find them. In New York he got a room with Scott Joplin's widow, and went into Harlem to see if he could find out where the band was. The first person he ran into was Keppard, who announced that he didn't know what had happened to the others either, and guessed that he just couldn't keep a bunch together. Nelson returned to New Orleans bitterly disappointed.

During the early 1920's he worked in the cabarets and dance halls in the St. Bernard district, and played on the road with occasional circus bands. In 1923 he was at the Alley Cabaret, at St. Bernard and Claiborne, and in 1925 he was with Willie Pajeaud at the Bungalow. He sometimes worked in Charlie McCurtis' place with John Robichaux at the Lyric Theatre. During the depression work was scarce, but for many years in the 1940's he was at Luthjens', at Almonaster and Marais, with Al Landry and Ernest Rogers. He recorded with Kid Rena in 1940, and for Bill Russell, under the name Louis Delisle, for a few sides in the late 1940's.

NOONE, JIMMY

Clarinet; b. April 23, 1895, ten miles from New Orleans; d. April 19, 1944, in Los Angeles, Cal.

Noone began playing the clarinet about 1910, picking it up by himself, and taking a few lessons from Lorenzo Tio Jr. and Sidney Bechet. In 1916 he was with a group that Clarence Williams organized for the Orpheum Circuit, and when plans for the tour fell through, he played with the Noone-Petit orchestra, organized by himself and the cornet player Buddy Petit. When Buddy left to join Jelly Roll Morton in Los Angeles in 1917, Noone played occasional jobs with Ory and Celestin. He played at Anderson's, at the Pythian Temple with Wilhelmina Booth, a pianist, and at the Arlington Annex - usually with a trio or quartet - until the spring of 1918, when he moved to Chicago.

OLIVER, JOSEPH "KING"

Cornet; b. May 11, 1885, on Saulsburg Plantation, near Abbeville, La.; d. April 8, 1938, in Savannah, Georgia.

Joe Oliver was one of the most popular musicians in New Orleans in the years before he left for Chicago. He was no concert virtuoso, but he played with taste, perception, and beautiful tone, and played the "mutes and cups and bottles" before anyone else, adding a new dimension to New Orleans music. There is a story in town that on one of Oliver's last tours through the South, when his fortunes were at their lowest, he started to come into New Orleans to see everybody again, but at Bay St. Louis, about 50 miles away, he turned back, ashamed because he couldn't play much any more. The musicians who tell it feel badly that his playing wasn't much, but they feel worse that they didn't have a chance to say hello to him again before he died.

Joe's mother was a cook on the Saulsburg Plantation, which was 15 miles from Donaldsonville, La. His wife, Stella, grew up on another plantation just three miles away, and remembered Joe from their childhood days when she met him later in New Orleans. Some-

thing (pepper, Mrs. Oliver thought) was thrown in his eye when he was very small, and he was always blind in that one eye.

Oliver came in to New Orleans as a boy, and got a job as a yard boy at the Levy's, at Second Street and Magazine. He lived with the Levy's during the week, and spent his weekends with an aunt in Mandeville. He started studying on trombone, but he played it too loud, so his teacher (whose name was not recalled, except that it was not Jim Humphrey, Chaligny, or Bunk Johnson) changed him to cornet. A friend, trombonist Bernard Raphael, got him into the Melrose Brass Band, with Honoré Dutrey and Paul Beaulieu, in 1907. In 1912, when Keppard left to join Bill Johnson in Los Angeles, A. J. Piron took over the Olympia and replaced him with Oliver, who was working at Huntz's in the district. Oliver was with the Olympia until late 1914, playing for scrip dances - the door charge payable in student body scrip - at Tulane University gymnasium. In 1915 he led a band at the "25" Cabaret in the district, with Sidney Bechet, clarinet; Arthur Campbell, piano; Jean Vigne, drums; and Peter Bocage, violin. The band later had Henry Zeno, drums; Buddy Christian, piano; and Lewis Mathews, bass. Joe Nicholas was playing clarinet, but Oliver started taking long intermissions. Nicholas learned to play cornet to start the band off without him. Oliver played with his chair leaning against the wall, a derby tilted over his forehead to hide a bad scar above his eye. Oliver never talked much about the scar. On one of his first jobs across the lake, he came back with a cut over his eye, and would only say that he'd been in a fight.

Sometimes Oliver played at Bucktown, a rough district on the lake. Like everyone else, he'd stamp his foot to indicate the final chorus. The others started ignoring him, playing on after Oliver had stopped. They said they couldn't hear him when they were going good. After a few nights, Joe smuggled in a brick and hid it under his music stand. The first time things got going and he wanted to stop, he threw the brick on the floor as hard as he could. After that he had no trouble.

His reputation grew. Once with the Onward he and Manuel Perez played together from 10 AM to 6 PM as a 2-man section. In late 1917, Mutt Carey left Ory and Oliver replaced him; Ory began billing him as "King" Oliver. He stayed with Ory until early 1918, when Bill Johnson contacted him for a job in Chicago. Joe had just been jailed in a dance hall raid, so he was glad to leave, and accepted the first offer he got. Then Mutt Carey came back from Chicago where he'd been working with Lawrence Duhé, and told Oliver to take his job too. The day before he left, with 2 jobs awaiting him, he met his friend Paul Beaulieu, from the Melrose Brass Band days, on Canal Street between University and Baronne. He said, "Well, Paul, I'm leaving you. I don't know if I can make it in Chicago, but if I can't, I'll be back....."

ORY, EDWARD "KID"

Trombone; b. December 25, 1889, LaPlace, La. Ory began playing in LaPlace, a small town outside of New Orleans. He played with a string band when he was eleven, then he led a neighborhood band with Lawrence Duhé playing clarinet; Lewis Mathews, cornet; Stonewall Mathews, Lewis' brother, guitar; Ed Robinson, drums; and "Foster", bass. They played for local dances for two or three years, then in 1913 came into the city to scout for work. They

ran Bab Frank's Peerless Orchestra in a band contest at Dixie Park and never went back to LaPlace. They all studied a little music - Ory learned to read - but in New Orleans personality meant at least as much as musical ability. Morris French could play a lot more trombone than Ory, but Ory was a "kid". He wore sharp clothes, he had a big smile, and he could sell the band.

In 1914, Lewis Mathews left the band to play bass in Lala's cabaret; Ory replaced him with Jack Carey's younger brother Mutt. When Duhé left in April of 1917 to take a band to Chicago, Johnny Dodds replaced him. In the fall Mutt and Dodds left for Chicago with a Mack Minstrel show, and Ory replaced them with Joe Oliver and whatever clarinet player he could get for a job. Oliver left for Chicago in the winter of 1918 and Ory replaced him with Louis Armstrong, who worked until the summer, then went into the orchestra on the S. S. Capitol. Kid Rena joined the band on cornet. Big Eye Louis Nelson had been with the band on clarinet since the early spring. In the fall of the year Ory went out to Los Angeles, and sent for Mutt. Ory never returned to New Orleans.

PALAO, JIMMY

Violin, saxophone, alto horn; b. about 1885.

Jimmy's uncle, Edgar Palao, played the clarinet occasionally with Charlie Love in Plaquemine. He could play in only one key so he brought a box of clarinets - D, C, E^b, A and B^b - to play with the band. Jimmy began playing violin with the Imperial Orchestra in 1907, and played alto horn on the street with the Allen Brass Band. He left for California with Freddie Keppard in 1912 and toured the country with the Original Creole Orchestra. In 1919 he was in Chicago, playing saxophone with Lawrence Duhé.

PALMER, ROY

Trombone; b. about 1892 in the Carrollton district.

Palmer has always played just as much music as he felt like, and played irregularly in New Orleans before the first World War. He played in the district and was with Willie Hightower at the Cadillac for a few months. In 1917 he left for Chicago with Lawrence Duhé. When Joe Oliver joined Duhé the next year they quarreled over Palmer; Oliver didn't like him sleeping on the stand. He has remained in the North, and has not been active musically.

PEREZ, MANUEL

Cornet; b. about 1879; d. about 1946; Catholic.

Manuel Perez was probably the finest parade cornetist in New Orleans. He had a sharp, clipped attack, a good range, and a beautiful tone. When his brass band, the Onward, would play a two band funeral he would take the Onward away from the church with the dirge **FALLEN HEROES**, with its beautiful cornet solo in the trio. He probably played a little by ear, but he was a reading musician, and he insisted that the musicians working with him play the music as written. In his later years he resented the emphasis placed on the city's jazz musicians, and refused to talk with anyone doing research in New Orleans.

About 1900, Perez organized the Imperial Orchestra, with George Filhe, trombone; George Baquet, clarinet; Rene Baptiste, guitar; and Jean Vigne or John MacMurray, drums. Billy Marrero joined the band on bass, Jimmy Palao began playing the violin with them about 1907, and in 1910 Buddy Johnson replaced George Filhe, when Filhe joined Celestin at the Tuxedo Dance Hall. Perez had joined the Onward Brass Band after it had returned from the Spanish-American War, and by 1903 was the solo cornetist.

In 1915 George Filhe and Charlie Elgar contacted Perez and hired him for a job at the Arsonia Cafe in Chicago. Perez; Louis Cottrell, drums; Lorenzo Tio Jr., clarinet; and Eddie Atkins, trombone, made the trip, returning the next year. In the summer of 1918 Perez was on the S. S. Capitol, and in 1921 and 1922 he was at the Oasis, a cabaret in the new, and unofficial, district. These were his most famous years as a brass band cornetist and he was playing more with the Onward than with any other group. About 1924 or 1925 he took an orchestra onto the Pythian Temple Roof Garden, and was there until the depression. Buddy Johnson played trombone until his death in 1927; Manuel Manetta played alto. Perez played occasional jobs with John Robichaux and remnants of the Onward until 1931. He went back to his old trade, cigar making, and is not known to have played again.

PERKINS, DAVE

Trombone; b. about 1870 in the Irish Channel district; d. 1926.

Many of the lighter skinned Negro musicians played with either white or colored bands; although it was pretty generally known that they were colored. Perkins was probably the best known of these musicians. He had a Union card in both locals, and in his younger days he played with the Toca Brass Band or with Jack Laine's Reliance Brass Band, both white bands, for tent shows, political rallies, or carnival parades. Perkins was one of the music teachers - like Paul Chaligny, Jim Humphrey, and Manuel Manetta - who taught most of the good musicians in the city. He was active as a teacher from about 1905 until his death. He taught at his house on 6th Street, between Baronne and Dryades. In 1919 he charged 75¢ for a half-hour lesson - high for 1919 - and in the 1920's the price went up to \$1.00. The Tuxedo Brass Band and Kid Howard's Brass Band played for his funeral.

PETIT, JOE

Valve trombone; b. about 1875.

Buddy Petit's stepfather, Joe, was a musician for years, and gave Buddy his early lessons. He was with Keppard's Olympia about 1901, managed the Terminal Orchestra, and played casual jobs through the first World War. He is described as a pretty ragged trombone player. About 1921 he replaced Isaiah Robinson in Wooden Joe Nicholas' band, and stayed with the band until about 1924. Early in the 1940's he recorded for Bill Russell, after years of inactivity. He was playing without teeth, but he had played this way for years, and he was terribly excited at the chance to play for a few minutes again. Bill got together a small band, including the clarinetist Albert Burbank, and they made a few recordings, as yet unissued.

PICOU, ALPHONSE

Clarinet; b. October 19, 1878; Catholic.

In the many years that he has been playing, Picou has worked with almost every musician in New Orleans. He began playing with the Accordiana Band in 1894, and in 1897 was playing at Hope's Hall with his own band, the Independence Band. He played clarinet with the Lyre Club Symphony Orchestra the same year. In 1899 he was with Oscar Duconge, in 1900 he was playing with the Excelsior Brass Band, in 1901 with Keppard's Olympia Orchestra, in 1903 with the Bloom Philharmonic, with George Moret at the Fair Grounds in 1913, and with Robichaux's substitute orchestra during the first World War. He played in Chicago for a few months some time during the war years, probably in 1915, when Perez was at the Arsonia Cafe. Picou is generally given credit for developing the clarinet obligato for the march HIGH SOCIETY about the same time, but although he probably played it more than anyone else in his years as clarinetist with the Tuxedo Brass Band, George Baquet of the Excelsior Brass Band seems to have played it first.

Picou was E^b clarinetist with the Tuxedo from before the first World War until about 1925. He was with Wooden Joe Nicholas' Camelia Orchestra about 1918, and during the 1920's worked with most of the legitimate orchestras in the city. He wrote a few songs, and two of his compositions, ONZAGA BLUES and OLYMPIA RAG, were recorded by Joe Oliver under the titles CHATTANOOGA STOMP and NEW ORLEANS STOMP.

In 1932 Picou played with the Crescent City Orchestra for the Xavier concerts, and has been in semi-retirement since. He played for two or three years with Oscar Celestin in the late 1940's, and still plays occasional Tuesday nights on Bourbon Street. He is working as a bartender in one of the barrooms he owns. He recorded with Kid Rena in 1940, and with Celestin.

PIRON, ARMAND J.

Violin; b. 1888; d. March, 1943; Catholic.

Piron was one of the city's most successful orchestra leaders for many years. His orchestra was a society group, playing stock arrangements most of the time, but Piron was able to keep his white audience from his first years as leader of the Olympia Band in 1913 until his death in 1943. He was a short, light complexioned man, with a limp from an injury to his hip in a childhood fall.

Piron's father was a successful music teacher. Prof. Piron's sons - Milford, a cornetist; Albert, a violinist; and Armand, the youngest, another violinist - played with the Gaspard boys - Vic, a trombonist, and Tom, a bass player - in a dance orchestra led by Professor Piron called the Piron-Gaspard Orchestra. The older boys played with the group as early as 1892 or 1893, and Armand joined the orchestra about 1900. Prof. Piron probably played the piano. Milford played occasionally after the orchestra broke up in 1902; Albert moved to St. Bernard Parish and led a small symphonic orchestra there for many years.

In 1903, Armand was one of the violinists with the Bloom Philharmonic Orchestra, but he began playing more orchestral work,

and in 1912, when Freddie Keppard left his Olympia Orchestra to join Bill Johnson in California Piron took over the orchestra and replaced Keppard with Joe Oliver. During 1913 and 1914 the Olympia played the scrip dances - the door charge was payable in student body scrip - at the Tulane University gymnasium. Oliver was the usual cornet player, Henry Zeno or Happy Bolton played drums; Eddie Vinson and later Zue Robertson, trombone; Sidney Bechet, clarinet; and Louis Keppard, guitar. Clarence Williams often played the piano for Piron until Steve Lewis, another pianist, replaced Louis Keppard.

Piron and Clarence Williams went into business in 1915 and formed the Piron and Williams Publishing Company on Tulane Avenue. They were fairly successful having published I WISH I COULD SHIM-MY LIKE MY SISTER KATE in 1915, but in 1916 there seem to have been personal difficulties between the two men. Williams organized a group for the Orpheum Circuit in 1916 with Oscar Celestin, cornet; Beb e Ridgely, trombone; Jimmy Noone, clarinet; Williams, piano; Johnny Lindsay, bass; Piron, violin; Johnny St.Cyr and Tom Benton - Benton was a fine singer - banjos; and Ernest Trippania, drums; but Piron broke up the group before Williams could sign a contract with the Circuit, and Williams left New Orleans for New York.

In the fall of 1918 Peter Bocage left the S. S. Capitol, and he and Piron organized the Piron Orchestra for Tranchina's Restaurant at Spanish Fort on Lake Ponchartrain. Louis Cottrell was the drummer; Bocage, cornet; Lorenzo Tio Jr., clarinet and tenor sax; Louis Warneke, alto sax; Arthur Campbell, piano; John Marrero, banjo; and Henry Bocage, Peter's brother, bass. Steve Lewis replaced Arthur Campbell within a few months, and in the summer of 1919, when Tio and Cottrell left the orchestra to work with Vic and Oke Gaspard's Maple Leaf Orchestra, Willie Edwards was playing cornet; and Peter Bocage was playing trombone. Tio and Cottrell returned in the fall, Johnny Lindsay began playing trombone, and Bocage went back to cornet. Johnny St.Cyr replaced John Marrero for a few months when he left the band, then Charles Bocage, another brother, replaced St.Cyr.

In May, 1923, the Werlein Music Company arranged for the group to record for Victor in New York City. Once in New York, Piron talked them into taking a job at the Cotton Club. The house band stayed around, just in case they couldn't make it, but they went through the show without any difficulty. The New York musicians were surprised at the heavy rhythm section - four pieces - and the single cornet. Piron had hired Celestin to replace him at Tranchina's, and when they returned a few months later the job was still there for them. They returned to New York the next year, recorded again, and opened at the Roseland Ballroom.

The orchestra went back to Tranchina's, and stayed there until 1928. There was only one change of personnel; Cottrell died in 1927 and was replaced by Paul Barbarin or occasionally C   Frazier. Piron felt that he was losing some of his popularity, and in 1928 he fired the entire group, because it wasn't "modern." Bocage and the others went onto Bourbon Street as the "Creole Serenaders" and were very successful, broadcasting over WWL through the 1930's. Piron hired most of an orchestra called the "Moonlight Serenaders" and

went onto the S. S. Pelican. Most of the new men were younger and played with a little more exuberance than Piron was used to. The drummer, Alfred Williams, remembers that the bass player used to reach behind him and turn off the microphone every time Piron stood up to take a solo, and the band occasionally locked Piron in the dressing room. Piron played through the 1930's with various groups, usually on one of the boats. He was on the S. S. Capitol for two or three years after 1935, and was still active at the time of his death in 1943.

ROBERTSON, C. ALVIN "ZUE"

Trombone; b. March 7, 1881; d. 1943, Watts, California. Zue began playing the trombone when he was thirteen, and began playing occasional jobs when he was eighteen - in 1909. He joined Kit Carson's Wild West Show in 1910 and was out of the city for nearly a year. He played a few nights in the district, and took another show out. He was in New Orleans from about 1913 to 1917, and played occasionally with Piron's Olympia, John Robichaux, R. M. Jones, or Clarence Williams. Robertson moved to Chicago in 1917.

ROGERS, ERNEST

Drums; b. 1889; d. 1956.

Rogers took a few lessons from Walter Brundy and Louis Cottrell, but he learned more sitting behind drummers at dances. He liked Cottrell, Brundy, John MacMurray - who'd started playing on a banjo head set on a chair - and Jean Vigne. About 1910 he began playing a few jobs with Edward Clem with one of the drum sets that were popular in that year: a side cymbal mounted on the bass drum, a "duplex" snare drum, an ordinary bass drum with a "crowfoot" pedal. He played schottisches, quadrilles, waltzes, lancers, polkas, a few slow drags in the Uptown section, and about 1914 or 1915 he began playing the 4/4 time called "Memphis Time". There were no wood blocks; the rim of the bass drum was used for softer playing, and the cymbal was used for "explosions."

Rogers played occasionally with Jack Carey's Crescent Band in 1913, then played regularly with the Silver Leaf Orchestra until 1917 or 1918. He was with Richard M. Jones at Abadie's for a few months in 1914. He played with a lot of brass bands - the Lions Club Brass Band in 1928, and with the Young Tuxedo Brass Band for many years. He was at Luthjen's during the war. He recorded with Bunk Johnson in 1942 and with Louis Delisle in 1949.

ST. CYR, JOHNNY

Guitar and banjo; b. April 17, 1890.

St. Cyr was very popular in New Orleans. He played in the city for several years, first with a group that Clarence Williams tried to take on the Orpheum Circuit in 1916, then onto the S. S. Capitol in 1917 or 1918. He stayed on the boat for two or three years, played for a short time with Armand J. Piron in the summer of 1920, and was at Butch Hernandez's with Amos White in 1923. He left for Chicago a few months later. He was with Doc Cooke from 1925 to 1930.

St. Cyr returned to the city during the depression, and work was scarce. He worked as a plasterer, living quietly on Edinburgh

Street. He played weekends at the Country Club with Steve Lewis, and in 1935 was at Mamie's Beer Garden with Paul Barnes. He played occasional jobs for friends until 1954, and recorded with various pick-up groups for Bill Russell and Southland Records. He moved to Los Angeles in 1954, and is playing a little on weekends.

SALES, GEORGE

Guitar; b. about 1880 in the Irish Channel district.

Sales was a fine guitarist, playing with the Silver Leaf Orchestra, before his marriage in 1898. He played with the group until it broke up in 1917 or 1918. His son, Emmanuel, began playing, and George retired from music, playing only occasional jobs in the early 1920's.

SCOTT, ARTHUR "BUD"

Guitar and banjo; b. January 11, 1890; d. July 2, 1949, in Los Angeles, California.

Bud Scott began entertaining with road shows when he was very young, and was in New Orleans only sporadically. He worked more or less steadily with John Robichaux when Coochie Martin left the orchestra to join the Peerless Orchestra. He played a few jobs with Keppard's Olympia, but he was living in Natchez much of the time before the first World War. He moved to New York in 1915. After the revival of interest in New Orleans music in the late 1930's, Scott became familiar with the book JAZZMEN, and used to paraphrase historical matter from it when interviewed.

SMITH, JOHNNY "SUGAR JOHNNY"

Cornet; b. about 1885; d. 1918 in Chicago.

Sugar Johnny played irregularly with most of the bands in the district from about 1910 to 1916. He would walk from cabaret to cabaret with his cornet, looking for a band that was short. They called him "Sugar" reputedly because he would sell himself to any man that was interested. He worked more or less steadily at Abadie's in 1913 and 1914. Richard M. Jones was leading a quartet with himself, Sugar Johnny on cornet, Joe Nicholas on clarinet, and Ernest Rogers, drums. He went to Chicago in 1917, and played at the Deluxe Cafe with Lawrence Duhé. He died of pneumonia there in 1918.

STALL, LORENZO

Banjo and guitar; b. about 1885.

Stall was a fine guitar player, but he drank heavily and would cause trouble on the stand; so he worked irregularly. He was with Bolden for a few jobs in 1903 and 1904, then worked with Kid Ory during the first World War. Bob Lyons got along with him, and he worked more or less steadily with Bob's Dixie Jazz Band from 1918 to 1925.

TIO, LORENZO Jr.

Clarinet and saxophone; b. about 1885; d. December 1933.

The Tio family, Lorenzo Sr. and his brother Luis, and Lorenzo Jr. were probably the most influential clarinet players in the city. They had many pupils, and they were widely imitated. Lorenzo Jr., called "Lanky" as a boy, began playing in 1897, as a third clarinetist with the

Lyre Club Symphony Orchestra under the direction of T. V. Baquet. Lorenzo Sr. played first, with his brother Luis; and Lorenzo Sr. and Lorenzo Jr. exchanged occasional opinions as to whether or not Lorenzo Jr. should be expected to play some of the harder passages. The discussions would always end with Lorenzo Sr. turning around and saying, "You got to play it."

After 1910, Tio was a regular member of the Onward Brass Band, and from 1910 to 1913 he was at the Tuxedo Dance Hall in the district with Celestin. In 1915 he went to Chicago with Manuel Perez and played at the Deluxe Cafe, and when he returned from Chicago in 1916 he rejoined Celestin at the Suburban Gardens. In 1918 he joined A. J. Piron's Orchestra, and except for three months with the Gaspards' Maple Leaf Orchestra at Shreveport, La., in 1919, he was with Piron until 1928. He played occasionally with the Tuxedo Brass Band in the late 1920's, and was with the Creole Serenaders after Piron reorganized his orchestra. Tio was a legitimate musician, but he was interested in the rougher music. Members of Chris Kelly's band remember Tio coming in during rehearsals and sitting quietly near the back of the hall, listening to Chris play the blues.

He was a tall, handsome man; a photograph of the Onward Brass Band shows him towering above the other members.

Tio played the oboe occasionally on parades, and the instrument that he used was one that his Uncle Luis had borrowed from Paul Beaulieu. In the fall of 1933 Beaulieu saw Tio on the street and asked him about the instrument. Tio said that he was going to New York to play an extended engagement but told Beaulieu to get the oboe from his wife. When Beaulieu called to get his instrument, he learned that Tio had died in New York.

TRIPPANIA, ERNEST "NINESSE"

Drums; b. about 1890; d. 1950.

Ninesse is often called the "king of the bass drummers" by the musicians who played with him in the Tuxedo Brass Band. He began as an orchestra musician with Keppard's Olympia about 1910 or 1911, and played with Celestin at the Suburban Gardens in 1916 and at West End with Vic and Oke Gaspard during the first World War. He began playing bass drum with the Tuxedo Brass Band before the War and stayed with it until 1927 or 1928. He played some orchestral work with Perez at the Oasis in the spring of 1922. During the depression Ninesse played occasionally, and worked as a bartender at Girod and Rampart until his death in 1950.

VALENTIN, PUNKIE

Cornet; b. about 1870.

Valentin was one of the concert cornetists who played with New Orleans brass bands in the years between 1900 and 1910. He was considered, with Oscar Duconge, Arnold Metoyer, and Alcibiades Jeanjaque, one of the finest cornetists in the city. He was a dentist at Orleans and Claiborne for many years, and may be living in Los Angeles.

VIGNE, JEAN

Drums; b. about 1870.

There were two drummers in the city named Jean Vigne, both of them playing about the same time. One of them, nicknamed "Ratty" Vigne, played with the rougher bands in the colored district. The other Jean Vigne played with the Creole dance orchestras for New Orleans society. He was with Keppard's Olympia about 1901, with Bab Frank's Peerless Orchestra in 1903, with Alcide Frank's Golden Rule in 1905 and later with Perez's Imperial. He was noted for his fine roll and his very fast playing. One of the Vignes played in the district before the first World War, with Keppard at Fewclothes in 1913 and with Oliver at the "25" in 1915, but it was probably "Ratty" Vigne.

WHALEY, WADE

Clarinet; b. 1895.

Whaley began playing bass and guitar, but studied the clarinet with Luis Tio and Lorenzo Tio Jr. His first job was with Armand J. Piron at the Temple Theatre, and he worked occasionally with John Robichaux, Jack Carey, or Kid Ory from about 1910 until 1916. He played with his own small group for a few months, then left for Los Angeles with Buddy Petit and Frankie Dusen to join Jelly Roll Morton. There was trouble, and Petit and Dusen stormed back to New Orleans, threatening to kill Morton, but Whaley stayed in California, and finally rejoined Ory in Oakland in 1922.

WILLIAMS, "BLACK BENNY"

Drums; d. 1922.

Benny Williams was considered a fine bass drummer, and a fine orchestral drummer, noted for his steady 4/4 beat. He was regularly with the Onward Brass Band after 1910, and in 1919 or 1920 he used to replace Ernest Trippania with the Tuxedo Brass Band to play for an afternoon with his friend Louis Armstrong. He was stabbed to death by his wife in 1921 or 1922.

WILLIAMS, CLARENCE

Piano; b. October 8, 1898, Plaquemine Delta.

Dennis Williams, Clarence's father, was a bass player, active in Plaquemine, Louisiana, before 1900. Clarence began playing in New Orleans in 1913 or 1914, playing occasional jobs with A. J. Piron's Olympia Orchestra. In 1915, after Williams had returned from a Texas tour, he and Piron went into business together, organizing the Piron - Williams Publishing Company on Tulane Avenue. They had several hits - I WISH I COULD SHIMMY LIKE MY SISTER KATE was one of them - and in 1916 Williams formed a group to go onto the Orpheum Circuit with himself, Piron, Tom Benton and Johnny St. Cyr (Benton was a fine singer), banjos; Bill Ridgely, trombone; Jimmy Noone, clarinet; Oscar Celestin, cornet; Ernest Trippania, drums; and Johnny Lindsay, bass. Piron broke the group up before the contract could be signed, and Williams left the partnership and left for New York.

ZENO, HENRY

Drums; b. about 1885; d. about 1917.

Zeno was one of the men who worked for Buddy Bolden in the years when Bolden was most popular. He was with Bolden about 1901, and went into the Eagle Band - Bolden's old band, now led by Frankie Dusen - in 1911. He was with Piron's Olympia in 1913 and 1914, and in the district with Oliver at the "25" in 1916. He was highly regarded as a drummer and as a person. He helped Bill Ridgely and Oscar Celestin start the original Tuxedo Orchestra about 1917, and was with the band for three or four months. He was replaced by Abbie Foster.

WILLIAMS, CLARENCE

Flauto; b. October 5, 1892, Piquette, Mich. Delia.

Clarence Williams, Clarence's father, was a bass player, active in Piquette, Mich., before 1900. Clarence began playing in New Orleans in 1913 or 1914, playing occasional jobs with A. J. Piron's Olympia Orchestra. In 1915, after Williams had returned from Texas, he and Piron went into business together, organizing the Piron - Williams Publishing Company on Tulane Avenue. They had several hits - "I WISH I COULD SHIMMY LIKE MY SISTER KATE" was one of them - and in 1916 Williams formed a group to go onto the Orpheum Circuit with himself, Piron, Tom Benton and Johnny St. Cyr (Benton was a fine singer; baritone; Bill Ridgely, trombone; Jimmy Moore, clarinet; Oscar Celestin, cornet; Ernest Trippano, drums; and Johnny Lindsay, bass. Piron broke the group up before the concert could be signed, and Williams left the partnership and left for New York.

THE BRASS BANDS AND ORCHESTRAL GROUPS - 1899-1919

The **ACCORDIANA BAND** - A dance orchestra active in 1894. See Picou, Alphonse.

The **BLOOM PHILHARMONIC ORCHESTRA** - 22 pieces. A Creole symphonic orchestra that was organized by the flutist, Joseph Bloom, and conducted by Luis Tio. The orchestra gave four concerts in 1903, one at the First Street Church, one at the Fourth African Baptist Church, and two at Francis Amis Hall. The personnel included:

Violins : Charlie Elgar, Henry Nickerson, Armand Piron, Vincent Roberts, Anatol Victor, George LeClair, Dee Dee Brooks, Anthony Dublais

Viola : Ettiene Nicholas

Cello : Paul Beaulieu

Basses : Lillian Humphrey, Oke Gaspard

Flute : Joseph Bloom

Clarinet : Alphonse Picou

Trumpets : Joseph Nelson, George Moret, Jim Humphrey

Horns : Alcibiades Jeanjaque, Barnet Stewart

Trombone : Vic Gaspard

Baritone : Edward Boiusseau

Piano : Ida Rose

The **S. S. CAPITOL ORCHESTRA** - 8-10 pieces. The S. S. Capitol was a river steamer that stayed in St. Louis during the winter months and spent the summer season in New Orleans. It was owned by the Strekfus Lines, and made excursion trips, and had nightly dancing for many years. The orchestra was hired anywhere along the river, but from about 1918 until the late 1920's New Orleans musicians predominated. The pianist, Fate Marable, led the orchestra except for a few months in 1921 and 1922, when first Percy Suggs and then the great St. Louis trumpet player, Ed Allen, directed it. The hiring was done by the Strekfusses, who watched the orchestra very carefully, but a recommendation by Fate usually meant a job. Manuel Perez played on the boat, Louis Armstrong, Johnny St. Cyr, Baby Dodds, Pops Foster, Peter Bocage, Alexander Lewis, Joe Howard, and a number of other New Orleans men. In March 1924, the orchestra recorded, with Amos White and Sidney Desvigne the cornetists. The orchestra in these years was variously advertised as "Professor Marable's Ten Gold Harmony Kings", "The Capitol Harmony Syncopators", or "Marable's Cotton Pickers Band." Pay was \$28.00 per week, with board, but it was considered a hard job, and a dance job in New Orleans paid at least \$8.00 a night.

The Strekfus people are probably responsible for bringing the 4/4 beat, "Memphis Time", into New Orleans. They seem to have wanted their drummers to play like the Memphis drummers, and the New Orleans musicians picked it up either on the boat, or learned it from one of the S. S. Capitol musicians.

The **COLUMBUS BAND** - 4 pieces. A dance orchestra active about 1905. See Chambers, Tig.

The **CRESCENT BAND** - 6 pieces. A dance orchestra active from about 1910 to 1920. See Carey, Jack.

The **EAGLE BAND** - 6 pieces. A dance orchestra active from 1907 to 1917. See Dusen, Frank.

The **ECLIPSE BRASS BAND** - 16 pieces. A brass band organized on the Magnolia Plantation by Jim Humphrey. The band played from about 1900 to 1917, and included most of the Magnolia musicians that later came into New Orleans, like Sonny Henry, Harrison Barnes, Chris Kelly, and Sam Morgan.

The **EXCELSIOR BRASS BAND** - The Excelsior Brass Band continued to be one of the most important brass bands in the city. George Moret led the band from 1904 until 1921, and he and Adolph Alexander Sr. were the cornetists with the band through most of these years. George Williams played cornet with the band in 1913, at least, and Peter Bocage came into the band in 1920. Bocage took over when Moret retired. Eddie Vinson played trombone until he left the city in 1912; Buddy Johnson played until his death in 1927. Clay Jiles was the regular bass drummer until his death in 1928; Frank Robinson played the tuba; Charlie McCurtis, clarinet; and either George Hooker or Vic Gaspard played baritone. Joe Payen, the alto player, managed the band until his death in 1931 or 1932.

The older brass bands like the Excelsior found work much scarcer during the 1920's, and there were fewer good brass band musicians. The Excelsior was active as long as Payen was able to find men to play the jobs. The depression and Payen's death finished the band.

The **GOLDEN RULE ORCHESTRA** - 5 pieces. A dance orchestra active in 1905. See Frank, Alcide.

The **IMPERIAL ORCHESTRA** - 6 pieces. A dance orchestra active from 1898 to 1915. See Perez, Manuel.

The **INDEPENDENCE BAND** - A dance orchestra active in 1897. See Picou, Alphonse.

The **MAGNOLIA BAND** - A dance orchestra active about 1910. See Baquet, George.

The **MAGNOLIA SWEETS** - A dance orchestra active about 1910. See Chambers, Tig.

The **MELROSE BRASS BAND** - 10 pieces. A brass band playing in 1907. Most of the musicians were younger men, and the band included Joe Oliver, cornet; Alphonse Vache, tuba; Paul Beaulieu, clarinet; Willie Phillips, snare drums; and Honoré Dutrey and Bernard Raphael, trombones.

The **OLYMPIA ORCHESTRA** - 5 or 6 pieces. A dance orchestra active from 1901 to 1914. See Keppard, Freddie, and Piron, Armand.

The **ONWARD BRASS BAND** - The Onward, like the Excelsior, continued to be one of the city's best known brass bands. Manuel Perez had taken over as leader in 1903 or 1904, and in 1914 the band included Perez, Andrew Kimball, and Peter Bocage, cornets; Lorenzo Tio Jr., clarinet; Buddy Johnson and Vic Gaspard, trombones; Eddie Atkins, baritone; Eddie Jackson, bass; Isadore Barbarin, alto; Adolph Alexander, horn; Bebé Mathews, snare drum; and Dandy Lewis, bass drum. George Filhe, the fine early trombone player, had been with the band until 1913, when he left for Chicago. Bocage left the band in 1920 and took over the Excelsior. Joseph Bruno had played alto with the band about 1900. After 1915 the usual bass drummer was Black Benny Williams, and after he was killed, Henry Martin. Perez managed to keep the band together until the late 1920's, but the first years of the depression finished the Onward.

The **PACIFIC BRASS BAND** - 10 pieces. The Pacific Brass Band was an Algiers band that played from 1900 to 1912. Almost every musician living in Algiers played with the band at one time or another. The band rehearsed Sunday afternoons in the back yard of the baritone player, George Sims. George Hooker played cornet along with Manuel Manetta; Buddy Johnson and Frankie Dusen played trombone; Dude Gabriel, clarinet; Duke Simpson, snare drum; and George Davis, bass drum.

The **PEERLESS ORCHESTRA** - 6 or 7 pieces. A dance orchestra active from 1905 to 1912. See Frank, Bab.

The **PICKWICK BRASS BAND** - 10 pieces. A brass band playing about 1900. See Manetta, Manuel.

The **PRIMROSE ORCHESTRA** - 5 pieces. A dance orchestra that in 1912 included Joe Johnson, cornet; Hamp Benson, trombone; Herb Lindsay, violin; "Cato", drums; and George Williams, guitar.

The **SILVER LEAF ORCHESTRA** - 6 to 8 pieces. The Silver Leaf Orchestra was a string group that included the violinist Albert Baptiste, and the guitar player George Sales. The orchestra was active before Sales' marriage in 1898. About 1909 or 1910 it became a dance orchestra with Henry Lambert, valve trombone; Sam Dutrey, clarinet; Ernest Rogers, drums; Oscar Robinson, bass; Hypolite Charles, cornet; and Baptiste. About 1918 the band was led by the bass player, Johnny Predonce, and Paul Barbarin played drums occasionally.

The **SUPERIOR ORCHESTRA** - 7 pieces. A dance orchestra active from 1910 to 1913. See Marrero, Billy.

The **TERMINAL BRASS BAND** - 10 pieces. In 1907 it included "Shiek-O", baritone; Willie Parker, clarinet; Harrison Barnes, cornet.

The TULANE ORCHESTRA - 6 pieces. A dance orchestra active in 1915. See Riley, Amos (next section).

The TUXEDO BRASS BAND - 10 pieces. The Tuxedo Brass Band was organized by Oscar Celestin about 1910. He was a slow reader, and Joe Howard and Louis Dumaine played most of the cornet music. George Hooker, the cornet player with the Pacific Brass Band, played baritone with the Tuxedo; Hamp Benson played trombone; Ernest Trippania, bass drum; and Alphonse Picou, clarinet. Harrison Barnes came into the band on trombone about the time of the first World War, with the cornet players Willie Pajeaud and Charlie Love. Abbie Foster played snare drums. Celestin was a showman, and the Tuxedo was the first of the organized bands to improvise on the street. Celestin was playing tunes like OLD MULE or THE OLD GRAY MARE before the War. The Tuxedo declined as he became increasingly busy with orchestral work in the 1920's.

The YOUKA BRASS BAND - 10 pieces. A brass band active in the town of Thibodeaux in 1904. It included Lewis Farrel, E^b cornet; Joe Banks and Willie Young, B^b cornets; Bud Green, clarinet; Alfred Dixon, alto horn; Henry Jules and Adam Wallace, baritones; Lawrence Jules, Henry's brother, valve trombone; Albert Jiles Sr., snare drum; and Clay Jiles, bass drum.

1919 - 1931

1919 - 1931

"I never do hear SALT DOG played the way they used to play it when I was coming up. Of course, some of those men was what you call specialists. SALT DOG was the only tune they could play."

Albert Jiles, in an
interview in 1954.

in the shaded, Japanese-Japanese parties at Tinseltown's Restaurant or the Suburban Gardens, Pico and Cahuenga played for a white audience. They played the latest tunes, with the latest instrumentation. Saxophones, banjos, and tubas. At the Bell Club, Chris Kelly's band danced over a piano. A bowed bass, a guitar. At the Economy Hall, Buddy Kelly's band sweated in the balcony bandstand. When a white blow, the band switched to PANAMA and a lodge marched in.

When the younger musicians came back from the service in 1918 and in 1919, they found the music changing. The tricky rag-time of men like Jack Carey and Buck Johnson was out of style. Buddy Pettit started playing the old one-alice tunes like BUCKET'S GOT A HOLE IN IT, but playing them slower, with a teasing swing. Chris Kelly started using a plunger valve to talk with the blues. The band style left room for a man to blow as hot and free as he wanted. Buddy Pettit, Chris Kelly, Sam Morgan, Kid Rena, and Vance Miller outplayed everyone in the city. They were the strongest, hottest musicians in New Orleans. On advertising wagons paid to ride up and down Canal Street with furniture store ads nailed on the sides, they would tie the up at a corner like Claiborne and St. Philip and play all afternoon. If the other band could play something and you couldn't get with it . . . if you couldn't cover it . . . they had you. Thirty-five years later Vance Miller states off into space and says, "Buddy's band had a tune called BANANA PEEL. The telephone

1919 - 1931

Out at Milneburg Chris Kelly's band would listen to Shark-ey Bonano's band playing at Quirella's dance hall, thirty yards away across the water. The clarinet player would grin, nudge the trombone player, "I got my man covered, how you doin' ? " On Sunday afternoons the old train would take the crowds out to the lake with three or four bass drums sitting on a flat car with the picnic baskets. On the river, Fate Marable and his Ten Gold Harmony Kings played for nightly dancing. There were the dances at Italian Hall with Sam Morgan and Kid "Punchy Punchy Punchy Punchy Punch" Miller. Italian Hall on Esplanade with its two concrete lions beside the steps. There were the long train rides to play a dance in Mississippi. Playing cards all the way out, coming home without a penny. Sitting on a station platform holding on to an instrument case, waiting for the first train out in the morning. Spending fifteen dollars for a bottle of bootleg whiskey and getting water.

In the shaded, Japanese-lanterned patios at Tranchina's Restaurant or the Suburban Gardens, Piron and Celestin played for a white audience. They played the latest tunes, with the latest instrumentation. Saxophones, banjos, and tubas. At the Bull's Club Chris Kelly's band hunched over a blues. A bowed bass, a guitar. At the old Economy Hall, Buddy Petit's band sweated in the balcony bandstand. When a whistle blew, the band switched to PANAMA and a lodge marched in.

When the younger musicians came back from the service in 1918 and in 1919, they found the music changing. The tricky ragtime of men like Jack Carey and Bunk Johnson was out of style. Buddy Petit started playing the old one-strain tunes like BUCKET'S GOT A HOLE IN IT, but playing them slower, with a teasing swing. Chris Kelly started using a plunger mute to talk with the blues. The band style left room for a man to blow as hot and free as he wanted. Buddy Petit, Chris Kelly, Sam Morgan, Kid Rena, and Punch Miller outplayed everyone in the city. They were the strongest, hottest musicians in New Orleans. On advertising wagons paid to ride up and down Canal Street with furniture store ads nailed on the sides, they would tie up at a corner like Claiborne and St. Philip and play all afternoon. If the other band could play something and you couldn't get with it if you couldn't cover it they had you. Thirty-five years later Punch Miller stares off into space and says, "Buddy's band had a tune called BANANA PEEL. The trombone

player would make a slide like somebody slipping. I never did get with that tune."

The twenties passed. Punch left town in 1927, Rena drank his lip away, Buddy Petit died in 1931, Sam Morgan's second stroke finished the band in 1932. For Chris Kelly in 1927 there was a month of painful illness, and a hundred musicians to play him on his last parade.



1919 - 1931

ALBERT, TOM

Trumpet; b. December 23, 1877, Algiers, La.

Albert began as a violin pupil of Professor James Follard, and switched to cornet in his late 20's. In 1910 he was leading a band with Manuel Manetta, piano; Son Hamilton, drums; Skeeter Jackson, guitar; Lutzie Rubean, bass; Albert Gabriel, clarinet; "Bobo", violin; and occasionally Eddie Atkins, trombone. He was one of the original Eureka Brass Band men, travelling with the band as far as Biloxi. He led his own orchestra for several years after 1921. He is no longer active.

ALEXANDER, ADOLPH Jr. "TATS"

Baritone horn, saxophone, clarinet; b. July 15, 1898.

Adolph Alexander Sr. was an early orchestral musician who played baritone and cornet. He refused to teach his son - he said he was too impatient to teach him, and sent him to Professor Chaligny. Tats began playing his father's baritone horn with the Tuxedo Brass Band in the 1920's, and played with Kid Howard's Brass Band for Buddy Petit's funeral in 1931. In 1927 he was with Sidney Desvigne's Orchestra on the S. S. Inland Queen, and toured as far as Cincinnati with the boat. He stayed with Desvigne until the depression forced Desvigne to break up his group. He recorded on baritone horn with Bunk's Brass Band, and in the late 1940's began playing saxophone with Oscar Celestin's group. He was with Celestin until Celestin's death in 1954. Tats suffered a stroke on Oct. 7, 1955, and had to give up his occasional brass band jobs with the Young Tuxedo Brass Band. He is playing a little orchestra work with Dee Dee Pierce at Luthjen's.

ALEXIS, RICARD

Trumpet and bass; b. October 11, 1896.

In the 1920's, when a band was out advertising, people standing around the corner would bet whether the trumpet player was Alexis or Kid Rena, their styles were so much alike. Ricard began playing in 1919 with Bob Lyons' Dixie Jazz Band and was with Lyons until Bob was crippled in an automobile accident in 1925. He played the early months of 1926 in the Elite night club, next to the Lyric Theatre. He won \$10 from Buddy Petit in a trumpet contest at the club. In 1927 he was with Bebé Ridgely's Tuxedo Orchestra on the S. S. Pelican; in 1928 he was with Celestin and with Pete Locage's NOLA Orchestra. He recorded with Celestin in 1927.

Guy Kelly replaced Alexis with Celestin, and Alexis stayed with Pete Locage. In 1931 he was back with Celestin, and played a summer engagement at the Buena Vista Hotel in Biloxi. From 1932 to 1936 he played jitney dances with Willie Joseph at the Alamo Dance Hall or the Lavida Dance Hall. One night in 1936 he was coming home from a job and was insulted by one of the boys in the Cus-

tom House gang. He'd had a little to drink, and stopped to talk back. They beat him badly, and broke his jaw. He wasn't able to play the trumpet for months, and finally gave it up.

He began playing bass in 1937, and has been playing steadily on Bourbon Street in New Orleans for years, either as a leader, or with one of the groups on the street. He was with Celestin in the late 1940's and he has been with Paul Barbarin most recently. In 1954 he began playing a little trumpet again, and worked a few parades, but it had been too many years since he had played.

ALLEN, HENRY Jr. "RED"

Trumpet; b. January 7, 1908, Algiers, La.

Red Allen studied trumpet as a boy, learning from his father, the brass band musician and leader, Henry Allen Sr. He began marching in his father's brass band, the Allen Brass Band of Algiers, in short pants. In 1923 he played a few times with George Lewis, and in 1924 occasionally replaced Pete Locage in Eddie Jackson's band on Rampart Street. His first steady job was in 1925, at the Entertainers Club with John Handy.

In 1927 he was with Fats Pichon's band, but left Pichon to join King Oliver in the midwest. Oliver had fallen onto bad times; so Red joined Sidney Desvigne on the S. S. Inland Queen in Cincinnati, returned to New Orleans and went onto the S. S. Capitol with "Professor Marable's Ten Gold Harmony Kings." In 1929 he left the city for New York to join Luis Russell.

In 1950 Red, famous now, was in New Orleans visiting his father on a parade Sunday. He went back to the house, got his trumpet and marched down the street, resplendent in his New York clothes, playing beside his father. It was probably the proudest moment in Henry Allen Sr.'s life.

ANGRAM, STEVE

Clarinet; b. July 4, 1895, New Roads, La.

A country musician who came to New Orleans in 1904, Angram first played accordion, then flute, and studied the clarinet with Professor Delmar. His first job was with Kid Thomas' band at Manuel's Camp in 1916. After he left Kid Thomas, Angram worked with Kid Howard or Jimmy Clayton, and in 1925 he was with Joe Gabriel's band. Gabriel played bass; Hunter Cordette, trumpet; Boots Young, trombone. In recent years Angram has been with the George Williams Brass Band, and with Dee Dee Pierce at Luthjen's.

ARMSTRONG, LOUIS

Cornet; b. July 4, 1900.

Armstrong grew up like a lot of New Orleans boys, listening to music, learning to play it young. He was a born entertainer, a superb natural musician. He took something from everybody, from Chris Kelly, from Manuel Perez, from Buddy Petit, from Joe Oliver, from Bunk Johnson, and his style was the flowering of New Orleans music.

He was playing a little before 1915, when he used to sneak into Globe Hall and ask the cornet players to let him play on their cornets. Perez would send him all the way to Canal Street for sand-

wiches, and when Louis came back Perez would let him play while he ate. Louis knew only one tune, WIND AND GRIND, and he'd play it until Perez was through eating. Sometimes he'd sing and pick up a little change from the customers. On the fourth of July, 1915 Louis got excited and fired a pistol on the streets. He was sent to reform school.

In reform school he got his first formal training on the cornet, and played with the "Waif's Home Brass Band". When he got out in 1916 he started following Joe Oliver's playing, and got a job hauling coal. Bebé Ridgely was leading an orchestra with Oscar Celestin in these years, and he used a lot of cornet players when Celestin wasn't available. He called Oliver for an overnight job at West End in the summer of 1917 and Oliver said, "Why don't you take my scholar?" Ridgely hired Louis on Oliver's recommendation. Louis showed up in an old police coat and cap, with his horn in a sack under his arm. Part of the job involved marching with the members of the lodge that was hiring the band, from the end of the street car line to their camp - a summer house on pilings over the lake. The band was expected to improvise tunes like THE OLD GRAY MARE or DIXIE on the way out. Ridgely took Louis aside and asked him if he could play any of the tunes without music. Louis nodded, and when the band started marching he outplayed everybody there.

In the summer of 1918 Peter Bocage was with the S. S. Capitol orchestra, and wasn't able to travel when the boat went back north. He got Louis from Kid Ory's band. Louis was a sensation with the orchestra in St. Louis; he and Davey Jones, the New Orleans mellophone player, used to go break up dances, playing without music. Joe Howard, the first cornetist, helped Louis with his reading, and Louis was playing first cornet when he left the boat in 1921. Sidney Desvigne replaced him.

For the next two years Louis played with the Tuxedo Brass Band and at Tom Anderson's Cabaret. He and Black Benny Williams, the drummer, and one of Louis' best friends, were a sensation with the Tuxedo. The first day he played with the band Vic Gaspard went back to Celestin and said, "Poppa, that boy isn't reading his music." Celestin just nodded and smiled. Louis had informal contests with everybody in town, and Petit, Rena and Chris Kelly always used to shade him. For a while Louis would just put up his horn when Chris walked in. Louis used to call Celestin or Amos White and ask to play a parade for nothing, so he could learn "those little dots." Amos would take him along, but on the way back from the cemetery if Amos wouldn't let him play PANAMA soon enough, Louis would pack up his horn and go home.

In 1923 Louis was at Anderson's with Edna Mitchell, piano; Albert Francis, drums; and Paul Domingues, violin. In July he got a wire from Joe Oliver in Chicago, asking him to come north and join Oliver's Creole Jazz Band. Louis played a funeral with the Tuxedo in the Carrollton district in the afternoon, then shook hands with everybody as they crowded around to say goodbye. He told them, "Sorry boys, I've got to go," and took the night train to Chicago. Willie Pajeaud replaced him at Anderson's.

Louis came back to the city for the first time in 1931. His

recordings had already made him world famous. He opened at the Suburban Gardens, and the first night most of the musicians in the city came by to hear him play. They were up all night. Louis played like a king. Of the older men, Petit was the only one left that Louis had played against before he left, and he was a sick man. Chris Kelly was dead; Rena's lip was gone. Petit died in July, and there's a story in New Orleans that Louis was one of the pall bearers. Louis has played in the city many times since, and he's one of the best-loved musicians in New Orleans. He's still called "Louis" rather than "Louie", and they still talk about playing a funeral or parade with him ".....when he was just coming up."

AUGUSTIN, GEORGE

Bass and banjo; b. about 1890.

Augustin began playing with Wooden Joe Nicholas in 1918, alternating on bass with Billy Marrero. He was with Robichaux at the Lyric in 1924 and 1925, and in 1926 he and the trumpet player Albert Snai-er organized an orchestra called the "Moonlight Serenaders." The group stayed together until 1928, when Snai-er left to join Andy Kirk's Orchestra. Augustin played for a few months with Fats Pichon, then A. J. Piron hired the whole orchestra to replace his old one, and went onto the S. S. Pelican. Augustin was with Piron for several years. In the late years of the depression he was playing taxi dances with Willie Pajeaud.

BAPTISTE, "TINK"

Piano; b. about 1901; d. about 1940.

Piano players moved around a lot, and Tink was no different than the others. In 1922 he was with Foster Lewis' Jazz Band, in 1924 he recorded with George Lewis and Lee Collins at an unissued session, and in 1927 he recorded with Sam Morgan for Columbia. He was a thin, small man, playing occasional jobs with most of the bands in the city. He left the city with a band in the early years of the depression, travelled as far as Texas, and remained there.

BARBARIN, PAUL

Drums; b. May 5, 1901.

Isadore Barbarin, Paul's father, was for many years a brass band alto horn or mellophone player in New Orleans. Paul began playing clarinet in 1916, then began playing drums, mostly because of his admiration for the drummer with Oliver, Happy Bolton, and in 1918 played occasionally with the Silver Leaf Orchestra. In 1919 he took his first trip to Chicago, and came back to the city in 1921. He played with Luis Russell at Anderson's, at the Cadillac, and about 1924 with Amos White at the Arlington Annex. He joined Joe Oliver in Chicago the next year, and was with the "Dixie Syncopators" until 1927, when he returned to New Orleans.

Back in the city, Barbarin worked with Fats Pichon, then replaced Louis Cottrell with Piron's orchestra for a few months at Tranchina's Restaurant. In 1928 he joined Luis Russell in New York. He came back to the city in 1933. In 1935 he joined Louis Armstrong, and toured with Armstrong until 1939 when he returned to New Orleans.

In recent years he has been leading his own group, and has recorded extensively.

BARKER, DANNY

Banjo and guitar; b. about 1905.

Barker grew up in New Orleans following bands and playing one instrument or another most of his life. As a boy he was a fine ukelele player and one day Kid Rena's band came by on a wagon with the banjo player, Babe Son, too drunk to play. Rena's bass player, Albert Glenn, told Danny to get up on the wagon and he tuned Son's banjo to ukelele tuning for him. Danny was so excited he could hardly play. In the early 1920's he began playing tenor banjo, listening to banjo players like William Penn, Caffrey Darensburg, and Caffrey's brother Percy.

He got his first steady job at the Alamo Dance Hall with Willie Pajeaud; Wilhelmina Bart played the piano, and Yank Johnson played trombone. Wilhelmina used to bring Willie's lunch and she and Pajeaud would eat lunch on the stand, Willie playing most of the time, but Wilhelmina leaving Danny to play most of the rhythm. When lunch was over she'd prop a newspaper up on the music rack and read the paper to Willie while she played. She sat behind Danny, with her back to the floor, and she sometimes fell asleep at the piano. The manager would come over to find out why things were a little empty. Danny would nudge Wilhelmina and she'd come crashing in on LITTLE COQUETTE. After the manager had left they'd tell her what tune they were playing. Yank Johnson used to turn the strings down on Danny's banjo when Danny was off the stand, and once rubbed limburger cheese on the fingerboard. Danny waited until the next solo of Yank's and when he stood up to play Danny stuffed a crumpled newspaper under the wooden chair and lit it. Yank took his solo, sat down, leaned over to Barker and said, "It's warm in here." Danny moved his chair a little in the other direction. Yank jumped up shouting, "I'm on fire," and had to go home to change out of his scorched trousers.

Barker went to Pensacola with Lee Collins on Collins' second trip, about 1928, and the next year replaced Emmanuel Sales in the Jones-Collins Astoria Eight, shortly after the band had recorded. In 1931 he left the city and began playing in New York. For the last 18 years Danny has been gathering material for a book on New Orleans jazz, and the chapters that have been written show every sign of a work of a very high order.

BARNES, EMILE

Clarinet; b. Feb. 18, 1892 at 1640 Piety St., New Orleans.

Emile Barnes began playing a toy fife as a child, then flute with a band made up of two flutes, piccolo, bass drum and snare drum. With Alphonse Picou and Lorenzo Tio as occasional teachers he learned the clarinet and played his first job about 1910 : a dance - one-steps, two-steps, waltzes - at Delacroix Island, about fifty miles down the river, with Henry Ford's Band. Ford played bass; Albert Mitchell, banjo; and "Tati", violin.

Barnes worked days as a mattress maker and played a

few jobs with Edward Clem in 1913, and with Vic and Oke Gaspard during the first World War. About 1918 or 1919 he joined Johnny Brown's Band. Johnny was a weak clarinetist, and the band had the very fine cornetist, Chris Kelly. Barnes was added to keep up with Chris, and after a few jobs the band fired Brown. Chris, the great blues cornetist, and Barnes, the great blues clarinetist, stayed together nearly ten years. Barnes worked irregularly; he was hot tempered, but he was highly regarded in the city. After Chris died in 1927 he jobbed a little, then retired from music. During World War II he began playing at the Palace Theatre with Kid Howard. During the 1920's when Howard was first starting out he couldn't end tunes, and Chris Kelly gave him a job. Howard called Barnes, and Emile played for Howard and ended every piece for him. As thanks Howard hired him for the Palace Theatre, though Barnes was a very slow reader.

After the Palace engagement, he began playing at the Harmony Inn, leading a band with the trumpet player Lawrence Toca. He recorded about 1945 for Bill Russell, and in 1951 for David Wycoff and Alden Ashforth.

BARNES, HARRISON

Trombone and baritone horn; b. January 13, 1889, on the Magnolia Plantation. Magnolia Plantation, and Professor Jim Humphrey, who gave music lessons there once a week, have contributed more than their share of musicians to New Orleans. Harrison Barnes began taking cornet lessons with Professor Humphrey in 1905 - all five children in his family were taking lessons - and in 1906 was playing in the plantation band, the Eclipse Brass Band. He played occasional Mardi Gras parades in the city, and in 1907 played a funeral with the Henry Allen Sr. Brass Band, the last job Buddy Bolden was known to have played.

The Magnolia Plantation had been growing sugar cane for generations, but it was sold about 1913 and the new owners put in rice. Early in the spring there was a heavy rain and Harrison stayed in his cabin. The overseer came to get him and they argued. A heavy rain in the cane fields meant no work; usually the men played cards in a cane shack. The overseer told him that with rice, the wetter it was the harder they'd work. Harrison hitched up a mule and tried to drive it through a field covered with two feet of water. The mule fought him all morning. Harrison had been saving his money and had nearly \$40. The next morning he was on the train to New Orleans, and he took a job in Gretna, raking fertilizer for \$3.75 a day. He began playing steadily with the Allen Brass Band. In 1915 his cornet "wore out." Sonny Henry, another Magnolia musician, sold him an old trombone, and Harrison switched.

About 1916 he joined Johnny Brown's band, and when the band's cornet player, Edward Clem, retired in 1919 or 1920 Barnes talked Johnny into hiring another Magnolia musician, the cornet player, Chris Kelly. Brown, a clarinet player, wasn't able to play well enough to keep up with Chris, so the band hired Emile Barnes as a second clarinetist for a few jobs. This made the band a little large, so they fired Brown. Harrison was working days as a flue welder

for the Southern Pacific and playing thrée or four nights a week. In 1922 he got a job at Eagle Eye Hall in Algiers and Chris took another job in Gretna. Chris's job blew up, and he came back to Eagle Eye about 10:30. He and Harrison had an argument and Barnes left the band.

In 1923 he was with Pete Locage's NOLA Band on Rampart Street, and in 1924 went to the Lyric Theatre Orchestra, under John Robichaux. He was playing regularly on the street with the Excelsior Brass Band, playing either trombone or baritone. He replaced Buddy Johnson with Manuel Perez's band for a few nights after Buddy's death in 1928. Perez tried to talk him into a trip to Chicago, but Barnes was unwilling to leave his \$6-a-day job with the railroad. He played occasionally for Robichaux for three or four years. The orchestra was playing Sunday excursions in 1928 on the S. S. Susquehanna and as the boat came back across the lake in the late afternoon they could hear the New Orleans Owls playing at Milneburg. One night at the La Louisiane Restaurant a man came up and requested a new piece with a tricky trombone solo. Barnes came close, but he was sight reading and missed the same measure twice. The man came up to him and said "You missed something there." Barnes laughed and agreed. The man introduced himself as the Owls' trombone player and said that he couldn't play it either.

When the try-outs for the W. P. A. Marching Band were held in 1933 Harrison, to his own surprise, turned out to be one of the best reading musicians in the city and he played solo trombone with the band. In 1939 he was hospitalized with a tumor on his hip, and has not played much since. He recorded on baritone with the Zenith Brass Band in 1946, and on trombone with Kid Thomas in the fall of 1951 for David Wycoff and Alden Ashforth. Harrison was called an hour before the recording was done, and had not touched his trombone for many years. He is not entirely satisfied with the results.

BARNES, PAUL

Saxophone; b. November 22, 1902.

Barnes began playing toy fife when he was six, and switched to saxophone in his teens. In 1920 he was with Lawrence Marrero's Young Tuxedo Orchestra, and in 1921 he joined the Original Tuxedo Orchestra, led by Bebé Ridgely and Oscar Celestin. He was with Celestin for six years and left Ridgely to go with Celestin when the band split up about 1925. In 1927 he, Willie Foster, and Red Allen joined King Oliver in the mid-west. He was with Oliver over a year, then again in 1931. He organized a small group with Vincent Lopresto, then in 1932 he organized a group to play the country towns in southern Louisiana. Dee Dee Pierce and Shelley Lemelle were the trumpet players; Alexis Rochon, Earl Wright and Barnes, saxophones; Raymond Glapier, banjo; Nolan Williams, drums; and Adam Lambert or Lionel Reason, piano. The band broke up after a few months, and Barnes went back to Oliver. He toured the South with Oliver, on the last tours Oliver was to make, and returned to New Orleans in 1935. He played occasionally at the Country Club with Steve Lewis, with Elmer Talbert at Mamie's Beer Garden, and with Kid Howard at the

La Vida Dance Hall. He moved to New York City during the second World War. He recorded with Celestin in the 1920's.

BIGARD, ALBANY LEON "BARNEY"

Saxophone; b. March 3, 1906.

Bigard studied with the Tios and began playing with the Maple Leaf Orchestra in 1923. He played the cabaret jobs - Anderson's, the Arlington Annex, or the Cadillac - with Udell Wilson or Luis Russell, both pianists, from 1923 until 1925. He usually played beside the clarinet player Albert Nicholas. Nicholas couldn't read and Bigard couldn't improvise; so they gave each other lessons. In 1923 Bigard was with Amos White's large orchestra at Spanish Fort; in late 1924 or early 1925 he left the city to join Joe Oliver in Chicago.

BONTIN, WILLIE

Banjo and guitar; b. about 1900.

Bontin's chords weren't always accurate but he was considered a real money maker, a first class entertainer, and he played with some of the best orchestras in the city. In 1917 he replaced Johnny St. Cyr in the Tuxedo Orchestra when St. Cyr went onto the S. S. Capitol, and in 1920 and 1921 was with the Maple Leaf Orchestra. He was with Willie Pajeaud at Tom's Road House in 1923 and at the Lyric Theatre from about 1924 to 1927.

BROWN, SIDNEY "JIM LITTLE" or "LITTLE JIM"

Violin, bass, tuba; b. July 19, 1894 in Deering, La.

Sidney Brown's family moved into New Orleans in 1912, and he learned the violin sitting around on the steps in the evenings, practising with Sam Morgan's first band. He worked his first job with Sam in Buras in 1916 for \$2 and tips. Sidney was drafted in 1917 and sent overseas. He began learning bass in France and played in service Y.M.C.A.'s until he was hospitalized with bronchitis in 1918.

In 1920, a year after he'd come back to the city, he was playing in Jessie Jackson's Golden Leaf Band as a violinist, and in 1922 he joined the Young Morgan Band, Isaiah' Morgan's band, as a bass player. He stayed with the band when it was reorganized as Sam Morgan's Jazz Band in 1926, recorded with them in 1927, and was with the band until it broke up in 1932.

During the depression Sidney worked in a packing house. He began playing tuba on the street about 1938. Poor circulation forced him to give up his packing house job - and the tuba - during the second World War, and he began playing regularly with Oscar Celestin. He was inactive while Celestin was recovering from an automobile accident from 1945 until 1948. He rejoined Celestin in 1950 and was with the band until Celestin's death in 1954. He's stayed with Eddie Pierson, who took over the band. He recorded for Bill Russell in the 1940's.

CARRIERE, SIDNEY

Saxophone.

Carriere was a 'business musician' who held a job of one kind or another most of his life. In 1917 he was hired to direct the orches-

tra at the Lyric Theatre, but he was replaced by Robichaux after three or four months. He was with Amos White at Spanish Fort in the spring of 1924 and stayed with Celestin for two or three years. He recorded with Celestin in 1927. He played a few jitney jobs in the quarter with Percy Humphrey in the 1930's, and retired about 1937.

CELESTIN, OSCAR "POPPA"

Trumpet; b. January 1, 1884, Napoleonville, La.; d. December 15, 1954 in New Orleans.

For most of his long career Celestin was one of the most popular musicians in the city. His Original Tuxedo Orchestra was a society orchestra, but they played with enough jazz feeling that Celestin is often regarded as a pioneer jazz musician. He was very popular with white audiences, but went to such lengths to conform to the South's racial stereotypes that Negro audiences were occasionally disturbed. He was a strong, if limited, cornet player, and usually relied on simple muted solos played with considerable emotional emphasis. He used a second cornet player to do most of the reading and handle the hotter solos. At colored dances in the 1920's he played a slap stick and let the second man play the job. After his comeback in the 1940's his playing was generally restricted to a tourist audience, and his colorful mannerisms helped make the band one of the busiest in the city.

Celestin was born in the small town of Napoleonville, northwest of New Orleans, and came into the city in 1906. He had studied the cornet as a boy, and he began playing occasional jobs with the Allen Brass Band in Algiers. The first Celestin orchestra opened the Tuxedo Dance Hall, on North Franklin in the district, in 1910. Celestin played cornet; George Filhe, trombone; Peter Bocage, violin; Lorenzo Tio Jr., clarinet; Louis Cottrell, drums; T. Brouchard, bass; and Manuel Manetta, piano. Celestin was already famous as a personality, and was described in the DAILY PICAYUNE :

"The leader of the band at the Tuxedo was the pride of the house. Harry Lauder, Billy Van or George Evans never had anything on him in funny facial expressions or funny twists of the legs. When he led the band people stopped to watch his antics....."

At one AM Easter morning, March 24, 1913, there was a gun fight in the Tuxedo bar, and five men were shot to death, including the owner of the Tuxedo, Harry Parker, and Billy Phillips, owner of the 101 Ranch Dance Hall across the street. The police closed down the section, and when the section was reopened the dance halls were kept closed.

Celestin waited several weeks for the Tuxedo to reopen, then took a band into the Villa Cafe. Eddie Atkins played trombone; Louis Nelson, clarinet; Joe Howard, cornet; Manuel Manetta stayed as the pianist, and there were a number of young drummers, among them Baby Dodds. Celestin had organized a Tuxedo Brass Band, and already it was rivaling the Onward and Excelsior in popularity. It was a lot more relaxed than the highly polished Creole marching bands, and played hymns and popular songs. He became associated with Clarence Williams and A. J. Piron in an orchestra that Williams

had hoped to take on the Orpheum Circuit. Jimmy Noone was the clarinetist, Tom Benton and Johnny St. Cyr were both playing banjo, although Benton was hired mainly as a singer, Johnny Lindsay played bass, and Bill Ridgely, trombone. Williams and Piron were business partners in a local publishing house, and they had personal troubles. Piron broke up the orchestra and Williams left the city for New York.

Ridgely and Celestin had played together occasionally for several years, and in 1916 or 1917, when Ridgely began to organize a "Tuxedo" orchestra he got in touch with Celestin. They got the tuxedos by playing advertising jobs for the tailor shop for months. They wore them on every job, and there are photographs of the Tuxedo Orchestra playing in the July sun, wearing their tuxedos. The older drummer, Henry Zeno, helped Ridgely find the suits and he played with the band for several months. Celestin replaced him with "Chinee", Abbie Foster. Chinee was a hard drinker, but as long as he was sober he was a fine vocalist and entertainer. The Marreros, Simon and John, were with the band on bass and banjo, and Paul Barnes played saxophone. The band recorded for OKeh in 1925, with Shots Madison playing second cornet. A few months later Celestin, Barnes, and the Marreros broke away from Ridgely and formed Celestin's Tuxedo Jazz Band. Ridgely kept the name "The Original Tuxedo Orchestra" and used Madison on cornet.

Through the years of association with Ridgely, Celestin had managed the brass band himself. The personnel was very flexible. Celestin, Peter Bocage and Louis Armstrong were playing cornet with the band for a funeral in Carrollton the day Louis left to join Oliver in Chicago. The orchestra was larger. Paul Barnes and Sidney Carriere usually played saxophone; August Rousseau was a fairly regular trombone player. Simon and John Marrero had stayed with him, and Jeannette Kimball played piano. Ricard Alexis worked as the second cornet player most of the time until 1928, when Guy Kelly replaced him. Adolph Alexander Sr. did most of the arrangements until about 1931. Henry Holloway, "Kildee", a trumpet player, did most of the arrangements after that. The band recorded extensively for Columbia in the late 1920's, but there were so many changes of personnel that it is difficult to determine who played on which recordings.

In 1931 the orchestra, with an entirely different personnel - Adolph Alexander Jr., Son Johnson and Ceasar Tonkin (a St. Louis musician), saxophones; Bill Mathews, trombone; Ricard Alexis, trumpet; Henry Kimball Jr., bass; and Ciel Frazier, drums - played at the Buena Vista Hotel in Biloxi for the summer, one of the last steady jobs Celestin held before the depression forced his retirement. He worked at various jobs, and was at a ship yard during the first years of the second World War. He began playing a little, but broke his leg in an accident, and was forced to break up his band. He was playing again shortly after the war. Bill Mathews was playing trombone; Alphonse Picou, clarinet; Albert French, banjo; Happy Goldston, drums; Ricard Alexis, bass; and Jeanette Kimball, piano. In mid 1949 Celestin had the same personnel at the Paddock on Bourbon Street, except for Octave Crosby on piano, and no banjo at all. Celestin was ill for a few months in 1951 and Mathews took

most of the band into the Paddock. Celestin got a new band, with Joe Thomas, clarinet; Eddie Pierson, who now leads the band, trombone; Jim Little, bass; Adolph Alexander Jr., saxophone; Cîé Frazier, drums; while Albert French and Jeanette Kimball remained with him.

In these last years Celestin was honored as one of the great figures of New Orleans music. He played on numerous television and radio broadcasts, played a command performance for President Eisenhower, recorded extensively, and was in considerable demand for society functions. His playing was considerably weaker. He limited himself to an opening and closing ensemble chorus and an occasional muted solo. For the rest of the evenings there were long vocals.

He died in the late fall of 1954 of stomach cancer. Four thousand people marched with his funeral procession.

CHARLES, HYPOLITE

Cornet; b. April 18, 1891, St. Martinville, La.

Charles' father was a school teacher, and he encouraged Hyppolite to study music. When he learned that Hyppolite was playing in saloons in the neighborhood he punished him and sent him to New Orleans to study with competent teachers. Hyppolite came into New Orleans in 1908, when he was 17, and began studying with Eugene Moret, the brother of George Moret, leader of the Excelsior Brass Band. Eugene was passing as white, and played with most of the white bands in the city. Within a year Hyppolite was good enough to work for Perez at a little dance hall at Dauphine and Elysian Fields where Perez was working three nights a week.

In 1911 Hyppolite joined the old Silver Leaf Orchestra. Albert Baptiste, a violinist, was leading the orchestra, and he was reorganizing it with younger men. The Dutrey brothers, Sam and Honoré, played clarinet and trombone; Willie Carter played drums; Philip Nickerson played guitar; and Jimmy Johnson, who'd been with Bolden for years, played bass. Sam Dutrey did most of the arrangements, and the band worked a lot of jobs along St. Charles Avenue. Hyppolite had begun playing parades with the Excelsior Brass Band, but he was playing a parade in the Quarter and stumbled over a rock at the corner of Esplanade and Decatur, cutting his lip. After this he wouldn't play a parade with a band that read music. He played with the Tuxedo Brass Band so he could watch where he was going.

When the Dutreys left the Silver Leaf in 1917, Hyppolite dropped out and played casual jobs for over a year. In 1919 he joined the Maple Leaf Orchestra and opened with them at the Eurey Hotel in Shreveport in July. They came back to New Orleans in the fall, and Hyppolite took his own orchestra into the Moulin Rouge a few months later. He used Sonny Henry, trombone; Joe Welch, drums; Sam Dutrey, clarinet; Emile Bigard, violin; and Camille Todd, piano. He replaced Piron at Tranchina's during Piron's second New York tour; then went into the New Orleans Country Club. There was only one change in personnel: Robert Hall replaced Dutrey on clarinet. In August, 1925, after a Sunday afternoon tea dance, Hyppolite collapsed with a ruptured spleen. He was in bed over a year, and was not allowed to play again. He sold life insurance in New Orleans un-

til 1940, when he turned his accounts over to Peter Bocage and returned to St. Martinville to take over a grocery store that his father had been running. He has done well in business and is living quietly in the country a few miles outside of St. Martinville.

COLLINS, LEE

Trumpet; b. October 17, 1901.

The recordings made by Collins, with the Jones - Collins Astoria Hot Eight in 1929, are the only musical record of the young men in the city who had grown up in the city's tradition, and then listened to the Chicago musicians. Collins was born Uptown, and studied music with Professor Jim Humphrey. His first job was a carnival parade in 1918 or 1919 with Buddy Petit and Chris Kelly. He worked in two young bands: the Young Eagles, with Pops Foster, bass; John Casimir, clarinet; Earl Humphrey, trombone; Joe Casimir, drums; and Son Thomas, banjo; and in Jessie Jackson's Golden Leaf Band, with Jim Little, violin; and Jim Robinson, trombone. In 1920 he was at Spanish Fort with the pianist Walter Decou and Jim Humphrey's grandson, Willie Humphrey, a clarinet player. He began working some of the city's best cabaret jobs. He was at the Cadillac with Zutty Singleton, drums; Luis Russell, piano; Albert Nicholas, clarinet and saxophone; and Willie Santiago, banjo, in the early 1920's. In 1924 he recorded with George Lewis, clarinet; Roy Evans, drums; Tink Baptiste, piano; and Alex Scott, bass; but the records were not issued, and everybody was so drunk that no one remembered the name of the recording company.

In 1925 Collins went to Chicago and played a few jobs with New Orleans bands in the city. He recorded two sides with Jelly Roll Morton in 1926 (?), but couldn't find enough work, and came back to New Orleans. He joined Davey Jones at the Club Lavidia, and stayed with the band until 1930. Earl Humphrey played trombone; Joe Robichaux the piano; Theodore Purnell, alto sax; Dave Jones, tenor sax; Rene Hall, banjo; and Al Morgan, bass. There were short tours to Florida. Collins took his own band. The fine banjo player Caffrey Darensburg; Earl Humphrey; Edmond Hall, clarinet; and Jim Willigan, drums, made one of the early trips. Danny Barker went with the band on the later trips, replacing Darensburg. Both Caffrey and his brother Percy Darensburg worked with Collins.

In 1929 the band was working at the Astoria Ballroom on South Rampart Street; the drummer Ray Bauduc heard them play, and arranged for them to record for Victor records. Humphrey was out of town, and Emmanuel Sales had replaced Hall on banjo. The fine white clarinet player, Sidney Arodin, was added for the session, the first mixed session in New Orleans, and four sides were cut. The band was smoking a strong type of cigarette and Purnell got a little noisy. They finally quieted him down with such enthusiasm that he tiptoed up to the microphone to take a solo on a blues. They named it TIP EASY BLUES.

Luis Russell, who had played at the Cadillac with Collins in 1920, heard the recordings and sent for Lee to join the Russell Orchestra in New York. He has been in New Orleans only occasionally since then.

COTTRELL, LOUIS Jr.

Saxophone and clarinet.

Cottrell, the son of the fine drummer Louis Cottrell Sr., began playing in his late teens. In 1920 he alternated with Dennis Harris in the Golden Rule Orchestra. He was occasionally with Piron during the 1920's, and played with Ridgely's Tuxedo in 1929. He was with Sidney Desvigne's large orchestra in the early years of the depression and with Paul Barbarin in 1940. He is playing regularly, using the clarinet on occasional brass band jobs.

COYCAULT, PHIL "CRIPPLE PILL" or "PILLS"

Clarinet; b. about 1895, Violet, La.; d. 1940 in Detroit.

Phil Coycault and his older brother, Nenny Coycault the cornet player, were from a small town about fifteen miles southwest of New Orleans. Phil had one leg missing, as the result of an accident. He played in Violet for several years, then came to New Orleans about 1920. He was with Pete Locage's band on Rampart Street for several months, and worked with Amos White's New Orleans Creole Jazz Band. He went to Texas with Buddy Petit's band in 1921, and was with Buddy more or less regularly for years. He recorded with Petit on the home recording in Thibodeaux in 1920.

CROSBY, OCTAVE

Piano; b. June 10, 1898.

Crosby took lessons from Miss Camille Todd and began playing with Herb Morand in his early 20's. He was with Morand on the trip to Yucatan in 1924. He has played in the city for years and toured with his own band to Los Angeles in the early 1950's.

DAVE, JOHNNY

Banjo; d. about 1943.

During the 1920's Dave was the regular banjo player with the fine Sam Morgan band, except when the band was on long tours. He was working as a plasterer during the day, and couldn't give up his job. He recorded with Morgan in the spring and fall of 1927. After the Morgan band broke up in 1932 he worked with Kid Milton's band, and then worked jitneys in the Quarter with Billie Pierce and Alphonse Picou. Banjo players have a tendency to fall asleep on the stand and one night, between sets, Dave fell asleep. When the band started playing he played right along with them in his sleep, his banjo sitting on the floor beside him.

DECOU, WALTER

Piano; b. about 1895.

Decou worked at Fewclothes in the district about 1915, and in 1919 was working at Tom's Roadhouse. He had his own band in the early 1920's and worked seven nights a week at the Bungalow, a gamblers' hangout, where tips ran as high as \$15 a man on Saturday nights. Sam Dutrey, the clarinet player, Louis Dumaine and Joe Howard, both cornet players, worked for him in the early 1920's. Willie Pajeaud was with the band for 3 or 4 years. Pay for the job was \$3 a night, but the Union began putting pressure on Decou to get him out

and to get a union group into the job. When the union contract was filed the owner fired the band and tore out the bandstand.

Decou jobbed around a lot, and began having trouble with a banjo player named Guyé. Guyé was a large, strong man, and he was rough with the smaller Decou. There was an argument on the stand on a job in 1931 and Decou left hurriedly to avoid trouble. Guyé caught up with him in the parking lot and pulled him around to hit him. Decou stabbed at Guyé with a knife and caught him in the throat. Guyé died within a few minutes.

Since 1931 Decou has continued playing, but has had recurring fits of depression because of the killing. He is no longer active. He recorded with Sam Morgan in 1927, and for Dave Stuart in 1942, with Bunk Johnson.

DESVIGNE, SIDNEY

Trumpet; b. September 11, 1895.

In the early years of the depression Desvigne's large swing band had the best jobs in town, but the slow years forced him to disband, and he finally left the city. He began playing when he was young; in 1917 he was at the 101 Ranch, and in 1919 was working with the old Excelsior Brass Band, under George Moret. He worked for several months with the Maple Leaf Orchestra in 1921 and 1922, then went on the S. S. Capitol with Fate Marable, replacing Joe Howard. Louis Armstrong played first cornet, Desvigne second. When Louis joined Oliver in 1923 Desvigne moved to first, and Amos White was hired as second. The orchestra recorded in 1924. The solo on the FRANK-IE AND JOHNNY side is by Desvigne, and the break is by White.

Desvigne organized a large orchestra for the S. S. Inland Queen and worked for two or three years on the river, playing excursions between New Orleans and Cincinnati. In 1927 the orchestra had Desvigne and Red Allen, trumpets; Adolph Alexander Jr., Henry Julia, and Eddie Cherie, saxes; Bill Mathews, trombone; Fats Pichon, piano; Louis Barbarin, drums; Pops Foster, bass; and Al Morgan, sousaphone. He was back in the city in the late 1920's. His first large orchestra in the city was not entirely successful; at a dance in the Gomez Auditorium in Mobile in 1930 he was closed down by the Sam Morgan band, playing a few blocks away. He began imitating New York recording bands, and in two or three years had the best jobs in the city.

In 1932 Theodore Purnell, Adolph Alexander Jr. and Sam Dutrey were playing saxes with the orchestra; Gene Ware was playing second trumpet; Louis Nelson, trombone; René Hall or Fred Minor, guitar; Fats Pichon or William Houston, piano; and Sylvester Handy, bass. The band was playing on the steamer President until the bottom dropped out for colored orchestras in the city. He left New Orleans after the War and is operating a night club in Los Angeles.

DUCONGE, ALBERT

Trumpet.

Albert Duconge is a cousin of the great early cornet player, Oscar Duconge. He replaced Sidney Desvigne with Fate Marable's Orchestra on the S. S. Capitol at the end of the 1924 season, and worked a few jobs with Amos White the next year.

DUMAINE, LOUIS

Trumpet; d. late 1949.

Dumaine's orchestra, the Jazzola Eight, was one of the few colored orchestras in the city to record during the 1920's. Dumaine was a straight, legitimate cornetist, and led a group that played with a careful jazz feeling. He was an excellent music teacher, a fine brass band musician. He and Joe Howard carried the Tuxedo Brass Band on many parades in the 1920's.

Dumaine worked a few jobs with Chris Kelly or Buddy Petit, when they needed a trumpet player that would do most of the reading. He was at the Bungalow with Walter Decou in 1924 and 1925, then left to form his own band. In 1927 Lewis James was playing saxophone; Willie Joseph, clarinet; Yank Johnson, trombone; Willie Lebet, drums; Clarence Gabriel, guitar; Morris Rouse, piano; and Joe Howard, sousaphone. When the recordings were made Earl Humphrey was in town, so Dumaine used him in place of Johnson. Leonard Mitchell, a banjo player, and the drummer Jim Willigan replaced Gabriel and Lebet. The band made four sides at a studio on Baronne Street. One of them was a beautiful FRANKLIN STREET BLUES, with a fine solo by Dumaine and a good vocal by Rouse. Ann Cook, one of the most popular vocalists in the city, recorded two sides with the band accompanying her. Willie Joseph had to get her out of the bar on Calliope Street where she was singing. She had been there all night drinking when Joseph came around in the middle of the morning. The first take was ruined when she said, "That ain't got it" at the end of the recording.

During the depression work got scarce. Dumaine himself was leading the W. P. A. band of 57 pieces. His Dumaine-Houston Jazz Band, with Fats Houston playing drums, was playing occasional jobs at Tulane University. Joseph, the clarinet player, left the city and first Joe Weld or Archie Peracio, then Israel Gorman, replaced him. The W. P. A. band was quite successful. Dumaine led them down Canal Street playing the ROOSEVELT VICTORY MARCH at the celebration for music week in 1935. Dumaine was a good friend of Kid Howard's, and did most of the arrangements for Howard's orchestra. He would even bring them around to the house. He arranged a number of hymns for brass band; the Eureka Brass Band still uses his arrangement of WONDERFUL. The W. P. A. Music Program began to drop off, but work had begun to pick up for the Dumaine-Houston Jazz Band, and Lewis James returned to the band, playing bass. Dumaine played occasional jobs until his death in 1949.

DuPAS, ARNOLD

Drums; d. about 1945.

DuPas was Punch Miller's regular drummer from 1919 until about 1927. He had led a small Olympia Orchestra before the first World War, had been drafted, and was discharged in 1919. He played with most of the rougher bands - Chris Kelly's, Buddy Petit's, Kid Rena's. He was with Chris Kelly on Kelly's last job, a dance in MacDonaldville in 1927. After Punch had left the city and Chris had died, Du Pas organized another Olympia Band. He used Thomas Copland on bass; Blackie Santiago, piano; George Lewis, clarinet; and CooCoo Talbert

or Dee Dee Pierce, trumpet. In the summer of 1931, when Louis Armstrong was playing in the city, DuPas hired Perseverance Hall and hung banners across the street saying, "Tonight, Louis Armstrong." When the crowd realized, after two or three hours, that the only trumpet player that was going to show up was Dee Dee Pierce, there was trouble. DuPas played occasional jobs through the depression, but work was scarce, and he retired.

DURAND, MAURICE

Trumpet; b. about 1900.

There were dozens of young trumpet players like Durand in the city, working occasionally with the brass bands, leading a dance orchestra for a few jobs. He was with the Onward in 1922, and with the Tuxedo occasionally. His own orchestra, playing on the Pythian Temple Roof Garden in 1922, included young Willie Humphrey on clarinet. Durand is living in San Francisco and is no longer playing.

ERNEST, "DUCK" and ERNEST, DAVE

Bass and drums respectively.

Duck Ernest and his brother Dave Ernest were playing with Chris Kelly when Chris was first discharged from the service, and stayed with the band off and on until the middle 1920's. Duck led his own orchestra at the Beverly Gardens Restaurant in the winter of 1925 and 1926.

EVANS, ROY

Drums; b. about 1890 in LaFayette, La.; d. about 1943.

Evans was with Earl Humphrey in 1920, and in Thibodeaux in 1920 with Buddy Petit. He recorded with Petit on a home recording session, and recorded with George Lewis and Lee Collins on the unissued 1924 session. He left John Handy and Red Allen at the Entertainer's Club in 1927 to replace the hard-drinking drummer with Sam Morgan, Shine Williams. He recorded with the band in the fall of 1927, a session that, unlike the others he had played, was issued.

FOSTER, ABBIE "CHINEE"

Drums; b. about 1890.

There were several musicians in New Orleans who were hired as much for their showmanship as for their musicianship. Willie Bontin and Tom Benton were famous for this; Chinee was hired for his singing. When he was sober he could do tricks with his snare drum, making it talk. He replaced Henry Zeno in the Tuxedo Orchestra about 1917, and was with the group irregularly until the early 1930's. In 1922 he went to Houston and Galveston with Buddy Petit, but left the band at the Chop Suey in Galveston and came back to New Orleans. Eddie Woods replaced him. He traveled to Pensacola with Mack Thomas in 1923. Jim Willigan usually worked in his place with Celestin when he was out of the city. He recorded with Celestin in the spring of 1927, but was in Florida with Lee Collins in the fall and did not record with the band in October. Cifé Frazier replaced him. In 1930 Chinee was on the S. S. Madison with Petit, but after Petit's death in 1931 he was not active. He has lost his

mind as a result of tertiary syphilis, and is no longer playing.

FOUCHÉ, EARL

Clarinet and saxophone; b. February 5, 1903 near Anette and Roman Streets in New Orleans.
John Josephs, Earl's uncle, encouraged him to become a musician when Earl was a boy. Josephs was a barber who had played bass in New Orleans for years. When the Fouchés moved to New York, Earl studied music with Professor Henry Nickerson, a Creole of color from the city who was becoming well known as a teacher and director. Earl returned to New Orleans in 1925 and joined Isaiah Morgan's Young Morgan Band as alto saxist. He stayed with the band when it became Sam Morgan's Jazz Band in 1926 and recorded with the band in 1927. The recording balance favored Fouché and he dominates the ensemble on most of the recordings. When the band broke up in 1932 he played a few jobs at the Country Club with Steve Lewis and Johnny St. Cyr, and worked regularly with Bebé Ridgely's Tuxedo Orchestra for two or three years. In 1937 and 1938 he toured Texas with Don Albert's fine swing band. Fouché went into the Navy in 1942, and since his discharge has been living in Santa Barbara, California, playing regularly with his own group.

GILMORE, EDDIE

Bass.

Gilmore began playing bass a few months after his discharge from the service in 1919. He played a few jobs with Sam Morgan's first band, and in 1920 became a regular member of Wesley Don's Liberty Bell Band. In 1923 he was with Amos White's New Orleans Creole Jazz Band.

GLASS, HENRY "BOOKER T."

Bass drum; b. August 10, 1888.

'Booker T.' took lessons from Vic Gaspard's brother Edward, and began playing with various carnival bands about 1909. He was with Wooden Joe Nicholas' Camelia Band in 1918 and marched in the street with the Camelia Brass Band. In 1920 he was with Johnny Pre-donce's orchestra. He jobbed around during the depression for 75 ¢ a night. Since World War II he has been working occasional street jobs.

GOLDSTON, CHRISTOPHER "BLACK HAPPY"

Drums; b. November 27, 1894.

The two drummers called "Happy", Happy Bolton of the Oliver band and Happy Goldston were called Red Happy and Black Happy to keep them from being confused. Goldston began playing as a child, beating on the front steps with chair rungs. He took lessons from Louis Du-maine, and worked his first job with Amos Riley's Tulane Orchestra before the first World War. He was with Jack Carey's band in 1917, when Punch Miller was still with Carey. About 1920 he and Punch were with Jessie Jackson's Golden Leaf Orchestra and Goldston stayed with Jackson after Punch took over the Carey band.

Goldston began playing on the street with the Onward Brass

Band in 1922, and was with the W. P. A. Brass Band during the 1930's. He was a regular member of the Celestin orchestra after the second World War, and played with Bill Mathews' group until 1955, when he suffered a stroke.

HALL, CLARENCE

Saxophone.

The Hall family from Reserve, La., played with the city's best orchestras for years. Edward Hall played cornet with the Onward Brass Band, and his sons Robert, Clarence, Edmond and Herbert were all fine reed men. Clarence began playing in Reserve about 1915, came into the city in the middle 1920's, and worked with Celestin until 1931. He recorded with Celestin in 1927.

HALL, EDMOND

Clarinet; b. May 15, 1901.

Edmond Hall, Clarence's brother, began playing with Kid Thomas in Reserve about 1915. He was in Mandeville with Buddy Petit in 1920, and with Lee Collins in Hattiesburg in 1923. He worked occasional jobs with Chris Kelly and Bud Roussell, then joined the Pensacola Jazzers in Florida. When work got slow he went to the Elks Hall in Jacksonville with the Eagle Eye Band. After a few months in Jacksonville he and Cootie Williams, a Chris Kelly-style trumpet player from Mobile, went to New York with Alonzo Ross.

HENRY, CHARLES "SONNY"

Trombone; b. Nov. 17, 1885, on the Magnolia Plantation.

Sonny Henry was another one of the children of Magnolia Plantation that was taught by Professor Jim Humphrey. His brother was learning to play alto horn and he came out of the fields early one afternoon and found spit in his horn. Sonny had been taking it behind the cabin trying to learn to play it. His mother stood up for him and his father told him to get what he wanted. He ran all the way to the station to catch Jim Humphrey and told him to bring back a cornet. Jim brought it back the same night and started Sonny's lessons. In 1902, when he was 17 years old, he began playing with the plantation brass band, the Eclipse Brass Band.

Sonny stayed on the plantation, learning to arrange brass band music and to lead a group. He and the first cornetist, Pierre Anderson, arranged many Baptist hymns for brass band. They took the band into New Orleans for every Mardi Gras. Sonny began playing trombone, and moved into the city in 1913. He played a few jobs with the Excelsior Brass Band when Vic Gaspard or Buddy Johnson was missing. His first dance work was with Hyppolite Charles' orchestra after the War. Sonny was a good friend of the younger trombone player Jim Robinson, and tried to help Jim with his reading. In 1923 Sonny was with Amos White at Spanish Fort, and worked occasionally with Robichaux's orchestra at the Lyric Theatre until 1927, when the theatre burned. He worked for years with George McCullough and Eddie Jackson at a jitney at Canal and Carondelet Streets. During the depression he and Harrison Barnes were the first trombone players with the very good W. P. A. Brass Band under Louis

Dumaine. Sonny played with the Young Tuxedo Brass Band during the Second World War, and retired from music in 1945.

In 1947 he was asked to join the Eureka Brass Band, when one of the Eureka's trombone players, Red Clark, switched to tuba. Since then Sonny has been one of the foundations of the band. He and the first trombonist, Albert Warner, have worked out brilliant trombone solos on many of the band's marches. He recorded with the Eureka for Alden Ashforth and David Wycoff in 1954.

HUMPHREY, EARL

Trombone; b. 1902.
Earl Humphrey, Willie's brother, took trombone lessons from his grandfather, Jim Humphrey. He played his first job in 1917 with "Poydras Market Dan" on guitar, "Cook Shop's Son" on drums, Willie Phillips on cornet, and a hearse driver named Eugene playing clarinet. The band played blues at Milneburg on Sunday afternoons. In 1919 he and his father joined the brass band with the Al G. Barnes Circus, and he was out of the city until 1920. He had a job at Economy Hall, and hired Buddy Petit and George Lewis, after Buddy's band had had one of its frequent break-ups. Clarence Vincent was with Earl on banjo; Roy Evans, drums; and Alex Scott, bass.

He was fascinated with the color and excitement of the traveling circuses, and he toured with tent shows during most of the 1920's. He played irregularly in the city, sometimes with Chris Kelly, sometimes with Petit, and with Louis Dumaine for a few jobs, recording with Dumaine in 1927. He played on the street with the Onward Brass Band and the Eureka Brass Band. He was in the city most of 1928-29, playing with Lee Collins at the Astoria. In 1930 he played with John Handy at the La Vida for a few months. He left the city with a show in 1931, and finally settled in Charlottesville, Virginia.

One afternoon in 1930, Earl Fouché, Isaiah Morgan, and two or three others from the Sam Morgan Band were watching a circus parade in Hattiesburg, Mississippi. Fouché kept saying that the Grand Marshal - strutting down the street in a scarlet and gold uniform with an enormous shako - looked familiar. They finally recognized him when he grinned over at them. It was Earl.

HUMPHREY, WILLIE Jr.

Clarinet and saxophone; b. 1901.
All of Professor Jim Humphrey's children and grandchildren have been musicians. Willie, a grandson, has been playing in the city since 1918, sometimes with his brothers, Earl and Percy, and working as a music teacher. He began playing in the Excelsior Brass Band in 1919, and went to Chicago in the summer. He worked with King Oliver and Lawrence Duhé at the World Series in September, but came back to the city when it got cold. He worked for a few months at Tom Anderson's, then was at Spanish Fort with Lee Collins and Walter Decou. In 1920 he and Maurice Durand, a young trumpet player, led a band together on the Pythian Temple Roof Garden. He made another trip out of the city and recorded with Dewey Jackson in 1926. He returned to the city about 1927, worked with the Excelsior, and with Amos Riley at the Danger Bar. He found himself in a completely unexpected "contest"

with the alto players, John Handy and Earl Fouché, and for two or three years both of them made it a habit to give him a very hard time.

During the depression, Willie was with the W.P.A. Band, and worked occasional dance jobs. In the last few years he has been with Paul Barbarin's band, and recorded with Barbarin in 1955.

JACKSON, EDDIE

String bass and tuba.

Eddie Jackson was one of the finest brass bass players in the city. He played with a sharp, resounding tone that carried for blocks. He began playing string bass in 1908 with Edward Clem's Dance Orchestra, and brass bass regularly with the Onward Brass Band in 1912. From 1921 to 1924 he worked a jitney on Rampart Street with Peter Locage, trumpet; Harrison Barnes, trombone; and Happy Bolton, drums. Jackson led his own band at a jitney at Canal and Carondelet with George McCullough, trumpet; Sonny Henry, trombone; and Butler Rapp, banjo for two or three years after 1926. He marched on the streets with the Tuxedo during the 1920's, and with the Young Tuxedo in the 1930's.

JAMES, LEWIS

Clarinet, saxophone, and string bass; b. Apr. 9, 1890, Thibodeaux, La.

Thibodeaux, a small bayou city west of New Orleans, was the home of a lot of fine musicians. The James family played with Thibodeaux orchestras for many years. Lewis James' father played and Lewis' four brothers were all musicians. He used to pay his sister 10¢ to get water for the house so he could practice on a violin that the leader of his father's orchestra, Joe Gabriel, sometimes left at the house. One evening Lewis surprised Gabriel by playing HOME SWEET HOME for him and the family was so impressed they bought him a violin. When he was fifteen he began playing saxophone and clarinet. In 1917 he came into New Orleans, and jobbed around with Jack Carey, Amos Riley and Frankie Dusen. He got a steady job at Villa's Cabaret with Joe Howard, cornet; and Manuel Manetta, piano, working across the street from Sidney Bechet. He kept Bechet away from the place by playing the toughest music he could find whenever Bechet came into the place.

When the district closed James took a job as a porter at the Whitney Bank and played occasional jobs until 1920. He went back to Thibodeaux, organized the James Brothers Orchestra, and played in Thibodeaux until 1925. He moved back into the city and in 1926 began playing with Louis Dumaine, the cornet player. He recorded with Dumaine the next year, and stayed with Dumaine until the early years of the depression, when Israel Gorman replaced him. He returned to the orchestra a few years later, playing bass, and was with Dumaine until Dumaine's death in 1949. The orchestra played the Tulane University Fraternity row for years. James has been playing bass with Percy Humphrey for the last few years.

JOHNSON, ARTHUR "YANK"

Trombone; d. about 1940.

Yank Johnson and his brother, Buddy Johnson, were popular trombone players, and played with almost every band in the city at least once. Yank was Sam Morgan's regular trombone player from 1918 until Sam suffered a stroke in 1925. The band played a few months longer as the Magnolia Orchestra, with Willie Pajeaud, then broke up, and Yank worked with Chris Kelly. He and Pajeaud began working together again at the Alamo Dance Hall on Canal Street and were there for years. Yank played jitney jobs during the depression.

JONES, DAVEY

Mellophone and saxophone.

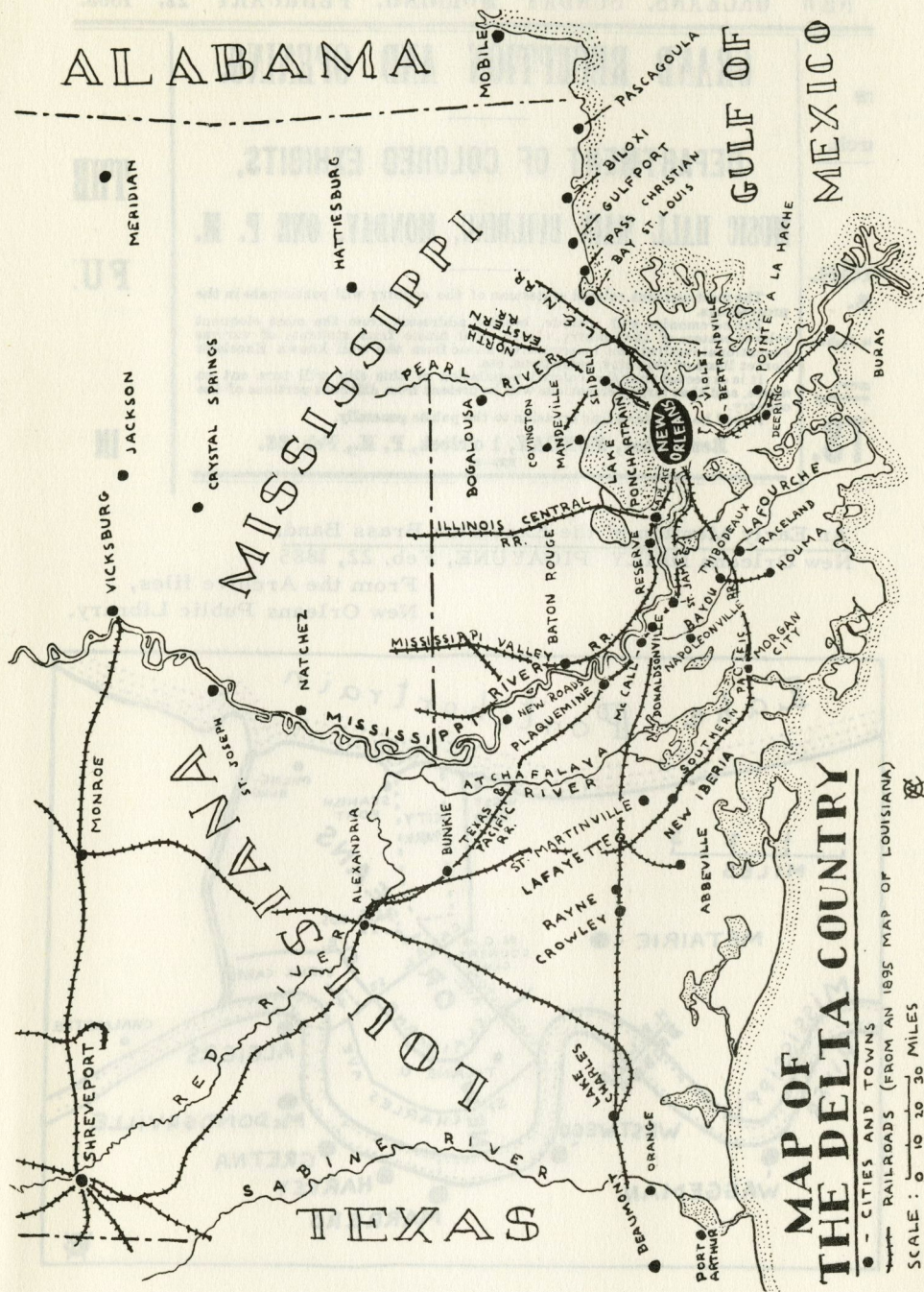
Davey Jones was a fine musician, teacher and orchestra leader. He was with Fate Marable on the S. S. Capitol from 1918 to 1921, when he joined Joe Oliver. He worked the first jobs on the boat with Louis Armstrong, and he played mellophone the night Louis' playing broke up a dance in St. Louis. They ragged each other for several weeks, then finally became good friends. Jones led the orchestra on the S. S. Pelican, then worked with Bebê Ridgely's Tuxedo Orchestra about 1927. In the late 1920's he and Lee Collins began working at the Astoria Dance Hall, and recorded under the name of the Jones and Collins Astoria Hot Eight in 1929. Jones did most of the arrangements and played tenor sax on the four sides that were recorded.

KELLY, CHRIS

Cornet; b. 1891, on the Magnolia Plantation, La.; d. 1927.

Chris Kelly was an exciting, creative musician. A tall, black man, he would show up for a job in a pair of overalls and a tuxedo jacket, and sit in the band developing simple blues phrases into an intense outburst of emotion. He played with a melodic suppleness and an incisive attack that influenced many of the younger musicians. He was easy-going, hard drinking, one of the greatest and best-liked musicians in the city.

Chris was one of eight children of Oliver Kelly, and was born on Governor Warmack's Magnolia Plantation, outside of New Orleans, in 1891. He was strong, big for his age, working as a field hand when he was still a boy. His brother Ben was taking trombone lessons, and Chris used to try to play it when Ben was in the fields. He started taking lessons from Professor Jim Humphrey when he was sixteen, and he and Ben both became members of the plantation's Eclipse Brass Band. Chris was first cornet with the Eclipse and second cornet with the Deering, La., brass band. Both bands marched in New Orleans for Mardi Gras, and Chris played in the city several times. In 1915 the town of Deering and the plantation itself were destroyed in a hurricane. Oliver Kelly brought his family into New Orleans. Ben went to work for the Tchoupitoulas Iron Yard and gave up playing; Chris got a job driving a wagon for the Marks Iron Yard. There were a lot of Magnolia musicians in New Orleans and they got Chris a few jobs. He was married in 1917 and went into the Army a few months later. He was in France a year, and was discharged in 1918.



GRAND RECEPTION AND OPENING.

DEPARTMENT OF COLORED EXHIBITS,

MUSIC HALL MAIN BUILDING, MONDAY, ONE P. M.

The most eminent colored statesman of the country will participate in the proceedings.

The ceremonies will include, besides addresses from the most eloquent colored orators of the country, choice vocal music from students of various educational institutions, instrumental music from the well known Excelsior Cornet Band of this city, receptions, etc.

It is expected that the colored population of this city will turn out en masse, and that large delegations will be present from different portions of the country.

It will be an interesting occasion to the public generally.

Remember, MONDAY, 1 o'clock, P. M., Feb. 23.

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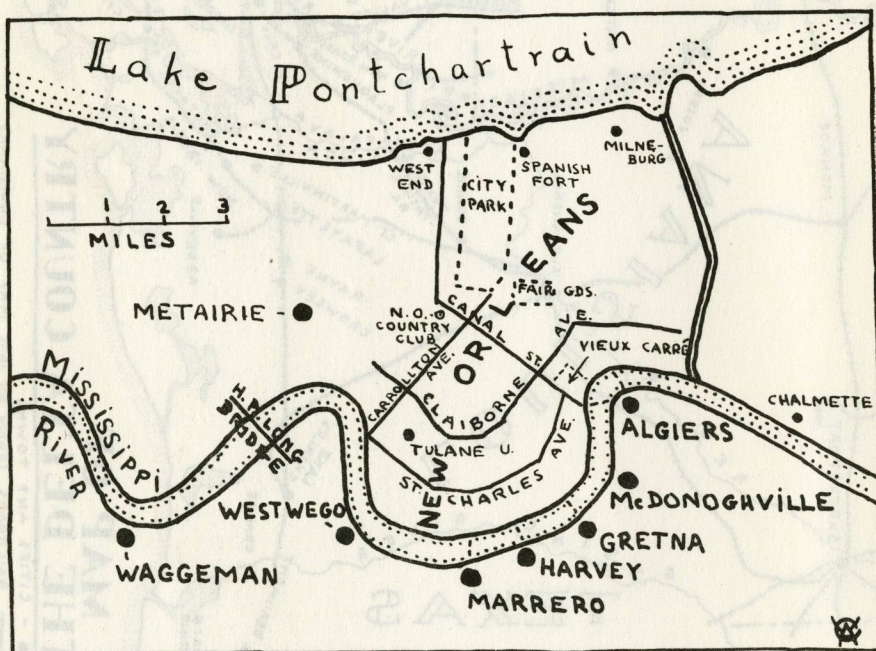
IN

An Early Mention of the Excelsior Brass Band.

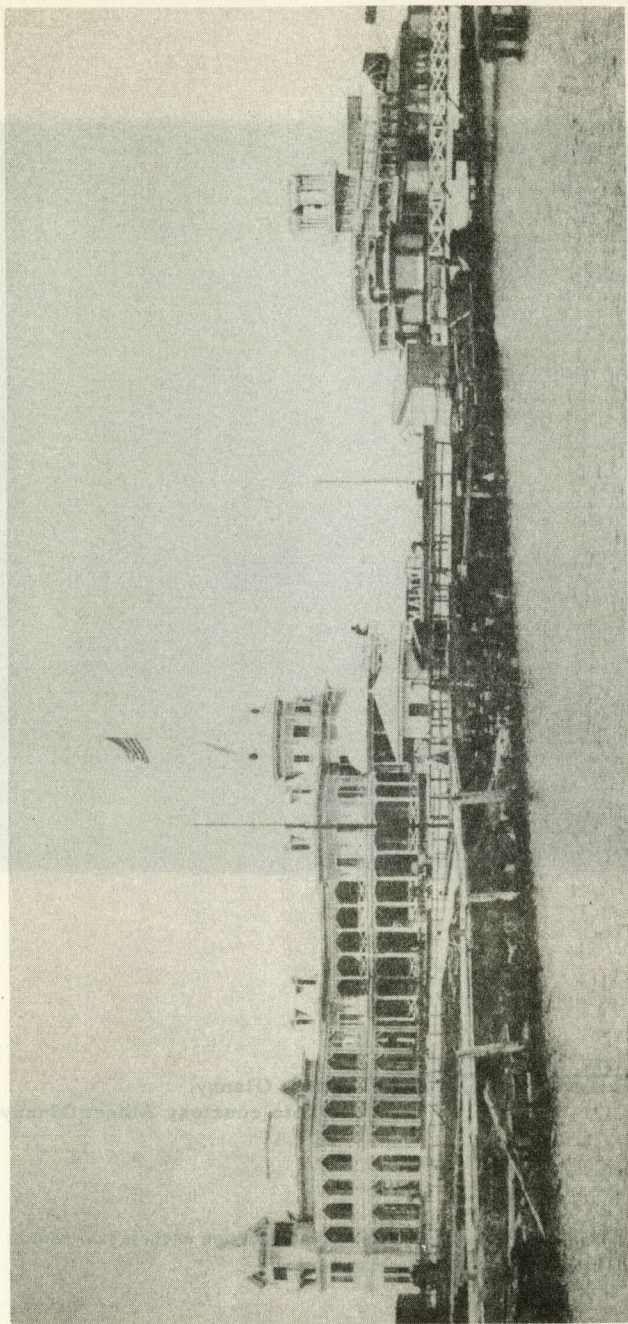
New Orleans DAILY PICAYUNE, Feb. 22, 1885

From the Archive files,

New Orleans Public Library.



MAP OF NEW ORLEANS AND VICINITY



The West End Hotel, 1892.

The band cupola is in the center of the photograph, between the hotel and the lake.

Photo courtesy Mrs. Maude Ferrier.

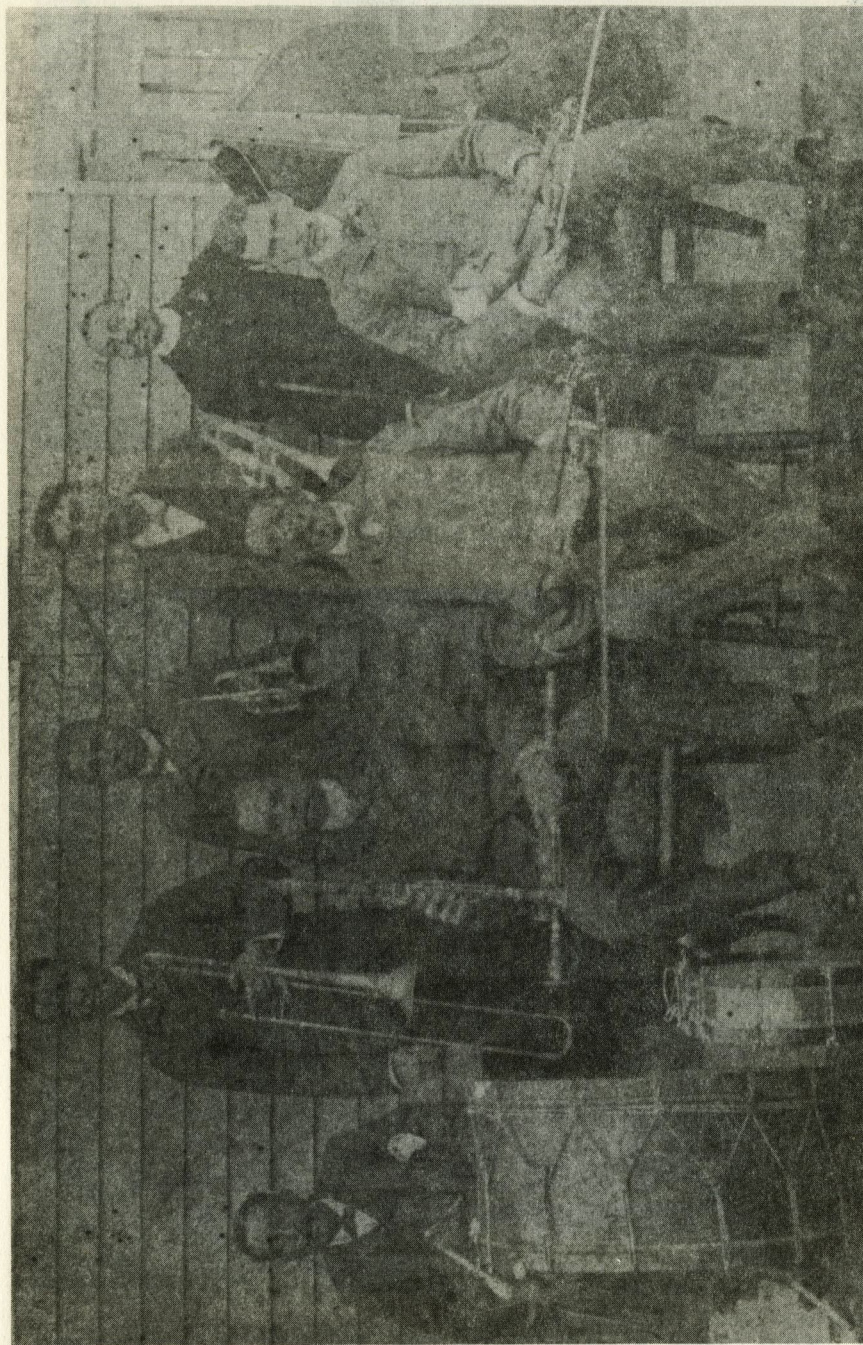


A String Trio of the 1890's.

L to R : unknown, Youman Jacob, Albert Glenny.

Photo courtesy Albert Glenny.

NOTE: We apologize for the quality of reproduction of these two photos.
The original prints are old and faded.



JOHN ROBICHAUX'S ORCHESTRA, about 1893.
 Seated, L to R : Dee Dee Chandler, Charlie McCurtis, John Robichaux, Wendall MacNeil.
 Standing, L to R : Baptiste DeLisle, James Wilson, James MacNeil, Henry Kimball Sr.
 Photo courtesy Hannah Robichaux.



JOHN ROBICHAUX'S ORCHESTRA, at St. Catherine's Hall, 1913.

L to R : Walter Brundy, Vic Gaspard, Andrew Kimball, Charlie McCurtis, John Robichaux, Coochie Martin, Henry Kimball Sr.

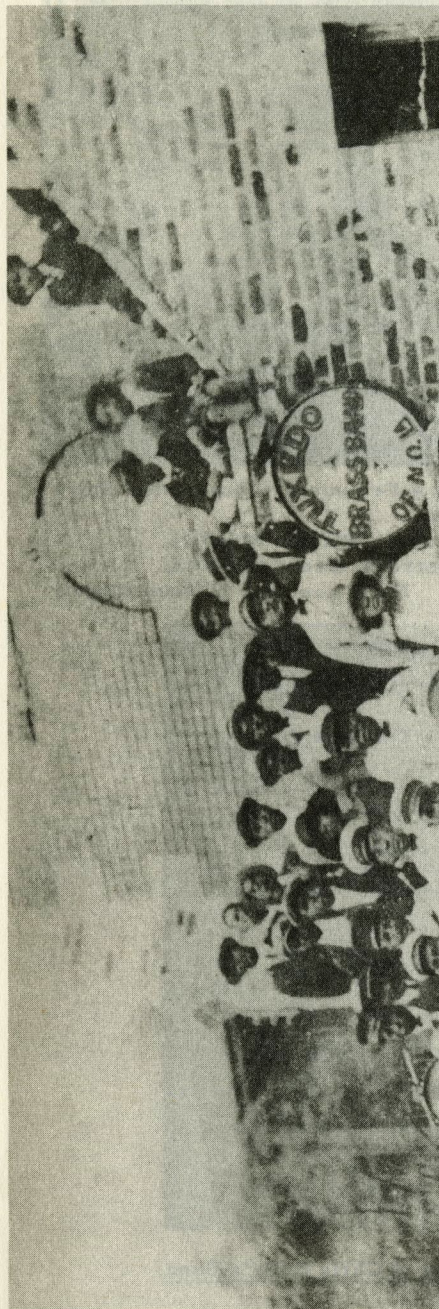
Photo courtesy Vic Gaspard.



THE SILVER LEAF ORCHESTRA, 1911.

L to R : Willie Carter, Hyppolite Charles, Sam Dutrey Sr., Albert Baptiste, Philip Nickerson, Jimmy Johnson. The regular trombone player, Honore Dutrey, was in Baton Rouge on business and didn't return in time for the photograph.

Photo courtesy Hyppolite Charles.



THE TUXEDO BRASS BAND, at a Masonic cornerstone laying, about 1919.

1st row : Eddie Jackson, tuba; Albert Jackson, Harrison Barnes, trombones.

2nd row : George Hooker, baritone horn; Isadore Barbarin, mellophone.

3rd row : Abbie Foster (in dark coat), drums; Charlie Love, Willie Pajeaud, Oscar Celestin, trumpets.

Rear right : Ernest Trippania, bass drum.

Alphonse Picou was with the band for the job, but couldn't be located for the photograph.

Photo courtesy Harrison Barnes.



THE ORIGINAL TUXEDO JAZZ BAND, at a Feibleman's Department Store Employees' picnic, Mandeville, July, 1923.

Kneeling, L to R : Paul Barnes, John Marrero, William Ridgely;

Standing, L to R : Bill Willigan, Simon Marrero, Oscar Celestin.

Photo courtesy William Ridgely.

9d DECEMBER, 1922		DECEMBER, 1922	
SUN.	24	Corporate Hall	3.00
MON.	25	Christmas Day	6.00
TUE.	26	St. Joseph's Romp	5.00
WED.	27		
THURS.	28		
FRI.	29		
SAT.	30	Midway	6.00

CASH—JANUARY		
Day	Received	Paid
1	Dunham's	
2	2024 W. Court St.	
3	Dec 10-3	
4	Kelly	
5	Henn. 19140	
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A Page from the Engagement Books of Chris Kelly's Band, December, 1922.

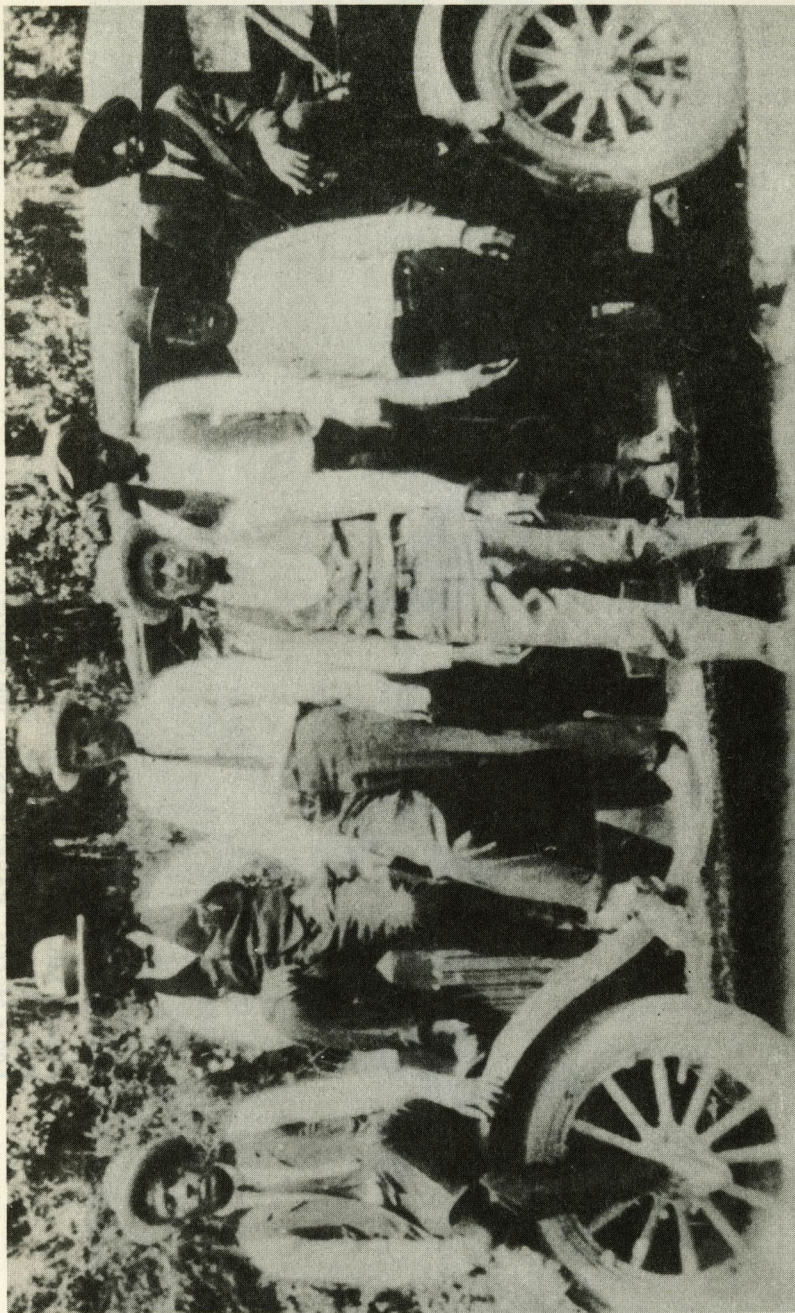
Harrison Barnes, the band manager, kept a book on the band's jobs. The note 'AD' indicates an advertising job, and the figures are the amount each man was paid for the job.

Material from Harrison Barnes.



PUNCH MILLER'S BAND, at Herman Park, 1923.
Front, L to R : Punch Miller, George Boyd; Rear, L to R : Arnold DuPas,
Eddie Morris, Walter Preston, Joe Gabriel.

Photo courtesy Eddie Morris.



EVAN THOMAS' BLACK EAGLES, outside of Crowley, La., about 1924.

L to R : Abraham Martin, Minor Decou, Lawrence Duhe, Robert Goby,
Walter Thomas, Joe Avery, Evan Thomas.

Photo courtesy Lawrence Duhe.



THE ORIGINAL TUXEDO JAZZ BAND, about 1925.

L to R : Bill Mathews, William Ridgely, Shots Madison, Willie Joseph, Emma Barrett, Arthur Derbigny, unknown (sax player from St. Louis), "Jessie" (tuba), Robert Hall, Willie Bontin.

Photo courtesy William Ridgely.



SAM MORGAN'S JAZZ BAND, at The Pelican, spring 1927.

Front, L to R : Nolan Williams, Earl Fouché, Andrew Morgan, Johnny Dave, Sidney Brown; Rear, L to R : Jim Robinson, Isaiah Morgan, Sam Morgan.

Photo courtesy Andrew Morgan.



Sidney Brown; Rees, L. to R.: Jim Robinson, Leash Morgan, Sam Morgan.
Photo courtesy Andrew Morgan.

The E. R. A. BAND at the Fifth Ward Boxing Club, February 2, 1935.

There were no musical requirements for joining this Federal music project, and many of the men in the photograph were not professional musicians. They could not be identified by the many musicians who studied the photograph.

Seated in front : "Carter", a violinist and entertainer. Standing at right front : Louis Dumaine.

1st row, L to R : unknown; Lionel Tappo; unknown; Ernest Penn; Ernest Trippania; Albert Knox; "Claybear"; unknown; Abby Williams; Josiah Frazier; Louis Barbarin; unknown; "Bat-tleaxe"; Richard McNeal.

2nd row : unknown; Israel Gorman; Willie Humphrey; unknown; "Arthur"; "Green"; Henry Hardin; Frank Crump; Howard Davis; unknown; Douglas Hood; unknown; Eddie Morgan; Son Thomas; unknown; unknown; Raymond Glapier; "Leo".

3rd row : unknown; unknown; Andrew Morgan; Eddie Edward; Manuel Paul; unknown; "Mitchell"; Manny Gabriel; Hunter Cordette; Ernest Poree; Edward Johnson; unknown; Adolph Alexander Jr.; unknown; Alphonse Johnson.

4th row : Melvin Frank; John Casimir; Sam Morgan; George Colar; Sonny Williams; unknown; unknown; unknown; Gilbert Young; Henry Russ; unknown; unknown; Ricard Alexis; George McCullough; Cornelius Tillman; Kid Harrison.

5th row : Albert Ganier; Burke Stevenson; "Frank"; unknown; unknown; Bob Antler; unknown; unknown; Jimmy Clayton; unknown; unknown; Paul Molier; unknown; Willie Wilson; Louis Keppard; George Riley.

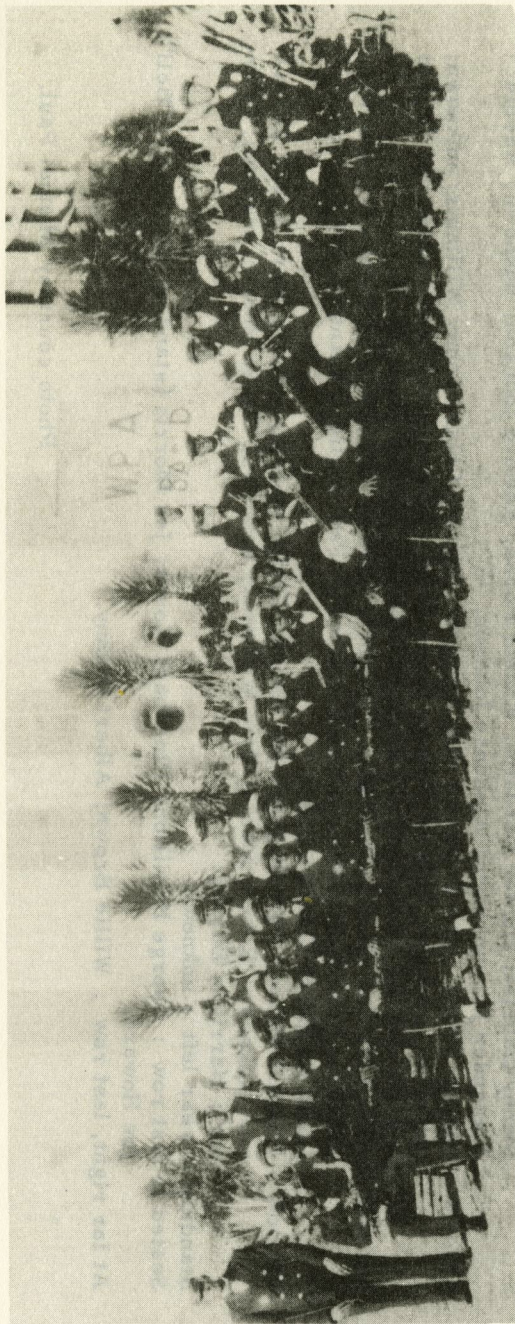
6th row : Frankie Dusen; Tom Steptoe; Joe Harris; Eddie Morris; John Anchor; Isaiah Robinson; unknown; Robert Moore; Sam Williams; unknown; Oscar Henry; unknown; "Tay-lor"; Harrison Barnes.

Standing at rear left : unknown.

Seated in last row : George Hamilton; Pinchback Touro; Joe Morris (standing with bass); "Bell"; Joe Howard.

At far right, last row : Willie Brown; Albert Glenny.

Photo courtesy Manuel Paul.

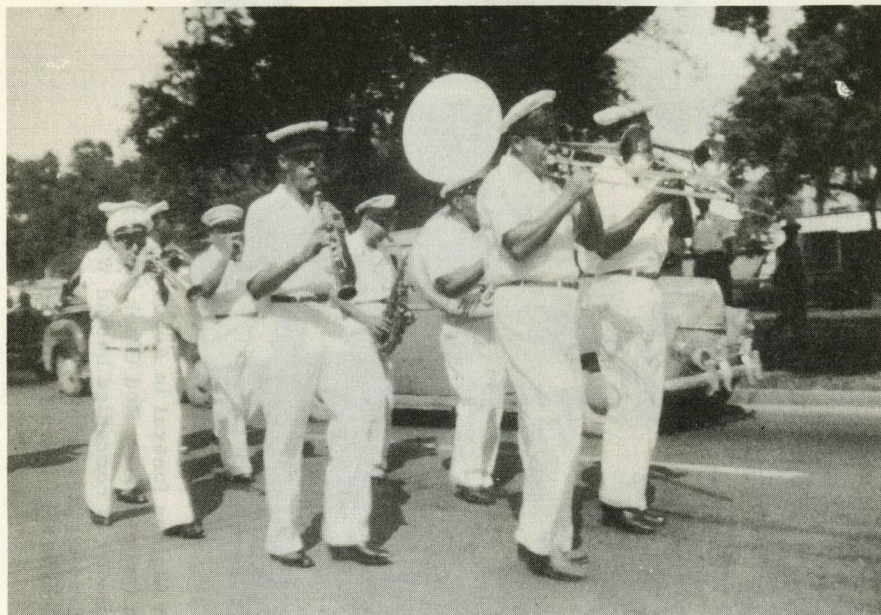


The W. P. A. MARCHING BAND at the Milne Boys' Home, 1936.

The large E. R. A. Band of the year before was reduced in size by musical examinations, and this later band played as a unit for several months.

Front row, L to R : Willie Humphrey (clarinet; light socks); Albert Mitchell; Israel Gorman; Richard McNeal; Sidney Cates; "Sahnier"; Leo Songier; Geo. McCullough; Manuel Cousto.
 Second row : Son Johnson (holding alto sax; next to Touro); Howard Davis; John Casimir; Manuel Paul; Andrew Morgan; Eddie Johnson; Adolph Alexander Jr.; Raymond Glapier.
 Third row : Edward Johnson; Henry Hardin; Manny Gabriel; Sam Lee; Sonny Henry; Oscar Henry; Harrison Barnes; unknown.
 Standing : Pinchback Touro (with baton); Albert Glenn; Sidney Montague; Josiah Frazier; Ernest Trippania; Joe Howard (tuba); Willie Brown (tuba); Alcide Landry; Shots Madison; Gilbert Young; Ricard Alexis; Henry Russ; Elmer Talbert; Louis Dumaine.
 Holding banner in rear : unidentified.

Photo courtesy Manuel Paul.



GEORGE WILLIAMS' BRASS BAND, Playing a parade for Winter Capitol Lodge No. 595, to dedicate their new lodge building; New Orleans, July 24, 1949.

Front row : Eddie Pierson, Jim Robinson (trombones);
Second row : Albert Burbank (clarinet); Sidney Brown (tuba);

Third row : probably Walters (trumpet); Ernest Poree (saxophone);

Rear : Albert Walters, one other (trumpets); George Williams (bass drum);

Not shown : Lester Santiago (snare drum).

Photo by W. C. Allen.



THE EUREKA BRASS BAND, playing an Algiers funeral in August, 1954.
 Front row : Sonny Henry, Albert Warner (trombones), Red Clark (tuba);
 Second row : Manuel Paul (sax); Ruben Roddy is concealed behind Warner;
 Third row : Son White, Robert Lewis,(drums); Rear row : Percy Humphrey, Kid Sheik Colar, Charlie Love (trumpets). White and Love were substituting for regular Eureka men.

Photo by S. B. Charters.

When Chris came back to the city a Magnolia musician, Harrison Barnes, was playing in a small orchestra led by a clarinet player, Johnny Brown. The orchestra's cornetist, Edward Clem, retired and Harrison got Chris into the group as Clem's replacement. Chris was so much more powerful and imaginative than Clem that Brown couldn't keep up with him. The band fired Brown after getting Emile Barnes as a replacement. Harrison was a good business manager and Chris was very popular. Chris' girls used to stand around in a club that was using another band and talk in a loud voice about how good Chris' band was. They'd stand beside the manager and ask each other, "Why doesn't he hire Chris Kelly?"

The band got one society job. Pete Duconge got them a job on the S. S. Capitol, playing opposite Fate Marable for a Sunday excursion. A few months later Chris took another job the same night Harrison had taken a job for the band at Eagle Eye Hall in Algiers. Chris came into Eagle Eye late and he and Harrison had an argument. Harrison left the band and Chris replaced him with Isaiah Robinson. Robinson and Emile Barnes were with Chris more or less regularly, despite Barnes' tendency to get drinking and miss jobs. For occasional large jobs Chris would hire musicians like Louis Dumaine or Harrison Brazlee to do most of the reading. Chris was a fair reader, but he didn't enjoy it, so he'd hire someone else. The band had high standards. When a banjo player named Clarence Vincent tried out for the band in 1923 Chris played the tune SWEET BUNCH OF DAISIES for him in D, then played it around in every key, coming back to D. He was always developing his favorite tunes, or learning new ones. He added dozens of variations to the blues CARELESS LOVE, most of them still standard in the city. He played everywhere in town, and toured through Mississippi and along the Gulf Coast. When he first went to Mobile with his plunger mute he was such a sensation that it was months before anyone could follow him into town. The young Mobile cornet player, Cootie Williams, used to hang around the bandstand every night Chris played. In the country the band would play for advertising in the afternoon, then play for dancing until 2 AM. Then they'd sit on the station platform until morning, waiting to catch the first train out. Chris had heavy lips, so he had to warm up for about an hour before a job, but once his lip was set he could play all night.

Yank Johnson, his brother Buddy, and Sonny Henry played trombone for occasional jobs; George Boyd ("Georgia Boy") played clarinet; Eddie Marrero, Babe Phillips, Johnny Predonice, Duck Ernest, Joe Parone, and Tit Rouchon, bass; Lawrence Marrero, Butler Rapp, Peter Pappy and Babe Son, banjo; Dave Bailey and Albert Jiles, drums; and Manuel Manetta, saxophone. None of the polite orchestras would use Chris, but Lorenzo Tio Jr., Piron's fine clarinet player, would sometimes come into a rehearsal and sit in the back of the hall, listening quietly. He would stay for an hour, then leave without talking with anyone.

Chris had trouble with swelling in his legs, and in 1927 he began to miss jobs. Early in the spring he played his last job, a dance in Macdonaldville. Ike Robinson was still with him; Frank Crump played saxophone; Peter Pappy, banjo; Arnold DuPas, drums;

and Lew Bartholomew, tuba. He was very weak that night, and within a few days was in the Veteran's Hospital. His legs were badly swollen, and he was tilted into a sitting position in the bed. He died a month later. His wake lasted three days, with people standing in line all night to see the body. Most of the colored bars in the city sent a barrel of wine. A hundred musicians played for his funeral, marching with a crowd of thousands to the cemetery. An older musician, remembering Chris' funeral, shook his head sadly and said, "It looked like Carnival day."

Chris never recorded, but three younger trumpet players who were very much influenced by Chris - Kid Howard, Dee Dee Pierce, and Lawrence Tocca - recorded in the 1940's, and their blues playing is very close to Chris' style.

KELLY, GUY

Trumpet; d. in Chicago, February, 1940.

Guy Kelly was an out-of-the-city musician who played for three or four years in the city before going on to New York. He was with Celestin in the late 1920's and may be the second trumpet on the last Celestin recording session for Columbia. He played a few L & N tours, in Percy Humphrey's place, with Kid Howard's band in 1929. The tours went as far as Chicago. Kelly left about 1931.

LEWIS, STEVE

Piano; b. March 19, 1896; d. 1939.

Despite his heavy drinking Steve was one of the best piano players in the city. He was born in the Irish Channel district, and began playing around the neighborhood with the Silver Leaf Orchestra before 1910. He played in the district, and played the scrip dances at the Tulane University gymnasium with the Olympia Orchestra, when Piron was using Joe Oliver and Sidney Bechet. He left New Orleans in the fall of 1917 with the Mack's Merry Makers show and was gone through the winter. Johnny Dodds and Mutt Carey made the trip with him. When Steve got back in the spring Piron and Peter Bocage were organizing an orchestra for Tranchina's Restaurant, and they hired him for the job. He was with the orchestra for years, and recorded with them in New York in 1923 and 1924. He was a tall, thin, good-looking man, with his hair brushed over his forehead. When the orchestra played on the S. S. Capitol, Steve used to take off his shoes, so he could feel the foot pedals better, and play the calliope all afternoon.

Steve began drinking heavily, and early in 1928 Piron replaced him with Dwight Newman. Steve went to the New Orleans Country Club as a soloist or with Paul Barnes or Earl Fouché in small groups for several years. He was a sick man, and had frequent spells of insanity. Doctor Edmond Souchon, a jazz enthusiast, helped Steve as much as he could with an operation, but Steve died in 1939 at the age of 43.

LINDSAY, JOE "LITTLE JOE"

Drums; b. September 7, 1899.

Joe was the little brother of Herb and Johnny Lindsay, both fine musicians. He learned to play the drums under the influence of Happy Bolton, and in 1916 or 1917 had a band called Kid Lindsay's Jazz Band with Louis Armstrong, cornet; Joe Welch, violin; George Washington, trombone; George Boyd, clarinet; Son Carr, bass; and "T-Boy", sax. In 1919 Joe played a few jobs with Bob Lyons, then worked through the 1920's playing occasional jobs with Kid Rena. He left New Orleans in October, 1931, and worked in Chicago until 1939, when he returned to the city. He played occasional jitney jobs during the war.

LINDSAY, JOHNNY

Bass and trombone; b. August 23, 1894, Algiers, La.;

d. 1950.

Johnny Lindsay began playing with his family when he was a boy, and in 1911 and 1912 he was playing bass at the Hanan Saloon in the district with his brother Herb, a violinist, and his father, who played the guitar. Freddie Keppard was the cornet player. Johnny was in the group Clarence Williams organized for the Orpheum Circuit in 1916; then he went into the Army in 1917. He began playing trombone when he got back, and worked for a few months at the Lyric Theatre with John Robichaux. In the fall of 1920 he joined Piron, and was with the band until 1924. He made both New York tours, recording with Piron in 1923-24. In 1924 he left to join King Oliver in Chicago and remained in the north until his death.

LOCAGE, PETER

Trumpet.

Locage (not to be confused with Peter Bocage, another trumpeter) worked jitney jobs through the 1920's. He was a capable trumpet player, and he liked the steady, if monotonous, taxi dance hall work. He was with Eddie Jackson at San Souci Hall on Rampart Street for three nights a week from 1921 to 1924. In 1928 he was leading his own NOLA band for a jitney job on Carondelet Street. Ricard Alexis was playing second trumpet; "Durium", trombone; "Booker", sousaphone; Mercedes Gorman Fields, piano; Herbert Smith, Charles McCurtis, and "T-Boy", saxophones; and Henry Russ, drums.

MARRERO, JOHN

Banjo; b. about 1895; d. about 1945.

John Marrero was one of the most popular banjo players in New Orleans during the 1920's. His reputation, now, is considerably less than that of his younger brother Lawrence, but John died before the height of the jazz revival. He began playing with Kid Rena's band at Globe Hall in 1919 or 1920, and he used to sneak the trombone player Jim Robinson in the back door so he could hear the band. He worked with A. J. Piron in the summer of 1920 at Spanish Fort, then joined Celestin in the Original Tuxedo Orchestra. He was with Celestin for years. He and Celestin, with Paul Barnes, and John's brother Simon Marrero broke away from Ridgely in 1925 to form Celestin's

Tuxedo. John recorded with the orchestra for Okeh and for Columbia, and wrote the tune STATION CALLS for the session in the spring of 1926. His playing was more colorful than the hotter bands liked, but he was fine with Celestin.

MARRERO, LAWRENCE

Banjo, guitar, and bass drum; b. October 24, 1900.

John's brother Lawrence, a sometime prizefighter, bass drummer, and odd job man, played under his brother's shadow for years. He learned from John in 1915 and took a few bass drum lessons from Clay Jiles. His father, the fine bass player, Billy Marrero, was playing during these years, helping his sons, teaching them what he knew about music. Lawrence began playing jobs with Chris Kelly and Wooden Joe Nicholas in 1919 and 1920, and in 1920 had his own "Young Tuxedo Orchestra" with Sam "Bush" Hall, cornet; Paul Ben, trombone; Louis Cottrell Jr., tenor saxophone; Paul Barnes, alto; Dwight Newman, piano; Clé Frazier, drums; and Eddie Marrero, another brother, bass.

Lawrence worked occasional jobs with Chris Kelly until Chris's death in 1927 and was at the Lyric Theatre with Robichaux in 1926. In 1928 he was with Pete Locage's NOLA Band. Since the early years of the depression he has been working with George Lewis, and was with George on the recordings the band made with Bunk Johnson. He toured to New York with the band and became widely known as one of the strongest members of the fine rhythm section, until he suffered repeated severe strokes and was forced to retire in 1955. He has recorded on the bass drum for Bill Russell with Bunk's Brass Band, and extensively with George Lewis on banjo.

MARRERO, SIMON

Bass; b. about 1898.

Simon Marrero learned the bass from his father, Billy, and began playing with his brothers, John and Lawrence. He worked steadily with Kid Rena in the early 1920's, played a few jobs with Buddy Petit, and was with Celestin when he broke away from Ridgely to form Celestin's Tuxedo Orchestra. He recorded with Celestin in 1927 and was offered a job with King Oliver the same year. He turned it down, and stayed in the city with Celestin. He finally joined Oliver in 1931 in Kansas, but Oliver was doing very poorly and Simon didn't stay with the band. He went to New York and played in Harlem for a few years with New Orleans musicians who had moved to the New York area.

MATHEWS, BILL

Drums, trombone; b. 1896, Algiers, La.

Bill has given varying dates for his birth; usually he relies on 1896, since that's the year his good friend, Ricard Alexis, was born. His two older brothers, Remus and Nathaniel "Bebé" Mathews, were both drummers. Remus played snare drums in the street as a young man, and Bebé played with the Henry Allen band and with the Onward Brass Band. Their father played piano and organ, and sang in the church.

Bill began taking lessons from Bebé and in the early years of the First World War, played on the street with the Excelsior Brass Band. Bebé had given Bill lessons in self-defense. Bill had been "borrowing" Bebé's drum to play for penny parties. His first dance job was with a band led by a trumpet player called "Pie-Eater" Jack Williams.

In 1917 Bill was at the 101 Ranch with Sidney Desvigne, worked a few jobs with Frankie Dusen and Sam Morgan, then worked with Sam Dutrey and Joe Howard at the Bungalow. In the summer of 1919 he replaced Louis Cottrell with the Piron Orchestra while Cottrell was in Shreveport with the Gaspard brothers. Vic Gaspard began giving Bill trombone lessons, and Bill left New Orleans in 1923 to go to Davenport, Oklahoma with the 18-year old Herb Morand in Toles' Creole Harmony Kings, playing trombone.

The Toles band broke up Christmas week, and Bill and the banjo player, Frank Pashley, drifted up to Kansas City. Bill got a short job with a New Orleans trumpet player, Kid Robert Taylor, then worked a few weeks with Johnny Brown's band from Jackson, Tennessee. In St. Louis he got a steady job with Charlie Creath's orchestra at Jazzland, on Market St., and stayed with Creath for 11 months. Pashley persuaded him to leave Creath and join the group Pashley was touring with, a Jelly Roll Morton group with Ward Pinkett and Bob Shoffner playing cornets; Henry Kimball Sr., a New Orleans bass player; Harry Dial, drums, and Jelly playing piano. The band toured through Indiana and Ohio, then headed back for Chicago. In Cincinnati, Pops Foster talked him into leaving Jelly Roll, and Bill joined Pops on the S.S. Inland Queen with Sidney Desvigne. He came back to the city with some of the band in 1927 and joined Celestin in the fall. He recorded with Celestin in October, 1927 and the next year in December, 1928.

Bill has been very active in the years since the Second World War, and has played at the Paddock Lounge on Bourbon Street with Celestin or his own group for several years. He has recorded extensively. Bill has said that his style ".....is new to the younger generation, but old to me."

McCULLOUGH, GEORGE

Trumpet; d. about 1940

McCullough is usually described as a fine trumpet player, but he was one of the hard drinkers, and could never be depended on for any kind of steady job. He played a little in Petit's style, but he was a fine reading musician. He played with Robichaux in 1920, and played a few jobs with the Excelsior in 1923 and 1924. He worked a steady jitney job at Canal and Carondelet Streets for two or three years after 1927 with Eddie Jackson, bass; Sonny Henry, trombone; and Butler Rapp, banjo.

When the tryouts were held for the W.P.A. Brass Band in 1933, McCullough's musicianship won him the solo trumpet chair, and he played with the band for two or three years. He was teaching a little, and his half-brother, Alvin Alcorn, went from McCullough's teaching to the fine Don Albert Band in Texas. George was drinking too much to work in his last years.

MILLER, ERNEST "KID PUNCH"

Cornet; b. Dec. 24, 1897, Raceland, La.

His twin sister was called Judy, so Ernest very quickly became "Punch." He started on bass drum with his step-father, then took lessons with Jim Humphrey on cornet and began playing regularly with Jack Carey's Orchestra. Punch was noted for his fast fingering; and he and Carey worked out the fast riff-like passage that has become the characteristic third strain of a tune that was called JACK CAREY, before the Original Dixieland Jazz Band recorded it in New York under the name of TIGER RAG.

Punch went into the Army in 1917, and returned to Jack Carey's band. Carey was not too strong musically and the rest of the band talked Punch into taking over and replacing him. In 1920 Punch got Eddie Morris into the band to replace Jack, and the band in a few months was one of the most popular in New Orleans. George Boyd (Georgia Boy) played clarinet; Eddie Morris, trombone; Walter Preston, banjo; Joe Gabriel, bass; and Happy Goldston or Arnold Du Pas, drums. They toured from Jackson, Miss. to Biloxi, Crystal Springs or Mobile, playing poker on the train, drinking into the morning, sitting on empty station platforms, talking. The band had a bank account in a bank near Punch's house, and the boys could draw ahead on jobs if they were short.

At a dance in Italian Hall, the Dante Lodge, on Esplanade Avenue in 1923, the band played a contest against Sam Morgan's band and the master of ceremonies introduced him as "Kid Punchy Punchy Punchy Punchy Punch Miller." They lost. The next month they played against Sam across the lake and won \$25. and a silver cup. Punch liked to travel, and he took a show out of the city in 1923. He returned and got married, but he began having trouble with his wife. He tried to get the rest of the band to take a show out of town with him, but they were too settled to leave. In 1927 he went to Dallas with a Mack's Merry Makers show, and his wife's sister told her that Punch had left her for good. Punch tried to write his wife, but his sister-in-law intercepted the letters, and Punch decided his wife didn't want him to come back. He went on to the Monogram and Grand Theatres in Chicago. He was a sensation and recorded with Albert Wynn, Jimmy Wade, and probably other bands within a few months after his arrival in Chicago.

Punch has been a homeless wanderer since those Chicago years. He was in New York for a while in the late '30's, but mostly he was on the road with one circus after another, road shows, carnivals, anything to keep him going. From 1954 to 1956 he was with the James V. Stretes Circus, playing in a "Rock and Roll Revue." He left the Stretes show in South Carolina in December, 1956 and returned to New Orleans to try and settle down. In a barroom on South Rampart Street, he found a cousin of his wife's, who told him that she had learned about her sister's lying. She had been looking for Punch all these years, traveling to New York and Chicago to try and find him. She was in Chicago; the cousin didn't know her address. Punch decided to stay in the city as long as he could, and worked as a handy man for Larry Bornstein's Associated Artists Studio. He played informal sessions for tips at Bornstein's studio with his old friend, Eddie Morris, on trombone; Lewis James, bass; and three or four younger white musicians. His

playing was as strong as ever, and after a few weeks in the city the "rock and roll" cliches disappeared and he began to play in a purer, lighter New Orleans style.

He has recorded with groups in recent years in Chicago and New York, and while the results have not been generally too satisfactory, they have kept Punch's name alive.

MORAND, HERB

Trumpet; b. 1905, d. spring 1952.

When Herb was ten years old, he used to ride around on the back of Joe Oliver's advertising wagon passing out leaflets, and he got so excited about music that he saved up enough money to buy a cornet and began teaching himself how to play it when he was eleven. When he was eighteen, he got a job with Nat Toles Creole Harmony Kings, opening up the Neal Brother's Dance Pavilion in Tulsa, Oklahoma. They got to Tulsa, and found that there was no job. They were sitting around their hotel trying to figure a way to get back home, when a man drove up in a Model T and called Herb over from the porch. He asked Herb if he knew anything about a dance orchestra in Tulsa, and Herb told him they had a band right there. They rounded up the rest and auditioned right there in the lobby. The man hired them, put them onto a bus, and got them to Davenport, Oklahoma about 10:30 that night to play for a dance. They walked into a "dinner table set for a king," then played for the oil-rich Indian families in Davenport. The man that had hired them bought them an old Dodge touring car and got them a place to stay in Chandler, Oklahoma, nine miles away.

The band stayed in Chandler for the rest of the year. Herb was playing cornet; Kid Ernest Moliere, clarinet; Wallington Hughes, saxophone; Bill Mathews, trombone; Jim Willigan, drums; Frank Pashley, banjo; and Nat Toles, bass. They broadcast from Station KFRM in Bristow, Oklahoma, one of the earliest radio shows by a New Orleans Jazz Band. They were hired to advertise \$3.50 airplane rides at the Davenport airport, and when they got there, there was a sign saying that the Creole Harmony Kings would fly over Davenport playing for the people. The pilot finally convinced Herb he could start the motor again if it stopped. He flew Herb low over Davenport, then cut off the motor while Herb nervously played a chorus of TULANE SWING as loud as he could. The pilot took Toles up and did a loop, finishing Toles' bass playing for the day.

In the fall, Toles' father wrote him that he had a job for the band in Progreso, Yucatan, playing for a spring carnival. They worked their way back toward New Orleans, finally breaking up in Bristow, Oklahoma. Toles' car broke down in Shreveport and he decided to stay with it. Herb went on to New Orleans, and left for Yucatan within a few days. Toles' father, Charlie, went along to play bass; Octave Crosby played piano; Jim Benarby, trombone; Clarence Vincent, banjo; and "Goff", clarinet. The band broke up the carnival at the port city of Progreso and were taken in triumph on the old wood-burning train to the capitol at Merida. For their first concert they were supposed to alternate numbers with a 75-piece Spanish band, but after they played their number, the Spanish musicians would dash off the stand to crowd around the New Orleans men. They were supposed to

play a number as the people were leaving the Spanish Opera, but the audience threatened to riot if the band didn't get up and play a number before the overture. A Mexican film company was in town and they revised their scenario to get the band playing in a local nightclub. They were paid \$20 apiece for playing one number. They got back to New Orleans with almost \$500 in gold apiece.

Herb got back to New Orleans and decided to go see his step-sister, Lizzie Miles, who was singing in New York City. He stayed for eight months, playing for Lizzie and for Cliff Jackson's Crazy Cats. He came back and began working with Chris Kelly as second cornet. With Chris's band, playing second meant that Herb played while Chris talked with the girls, then Chris would play for a set and give Herb a chance. Herb stayed in the city until 1929, when he decided to try Chicago. His first job in Chicago was a recording session with Frank Melrose and the Dodds brothers in the Beale St. Washboard Band. He began to work with a group called the Harlem Hamfats in Chicago and they became very successful. Things slowed down in the last years of the depression - he was playing in barrooms for tips, so he came back to New Orleans in 1941, and began working with George Lewis. Bechet sent for him in 1944, but Herb's mother was sick and he didn't want to leave New Orleans. He played at Mama Lou's Restaurant out on Lake Ponchartrain, until about 1947, then worked for a few months with George Lewis. He recorded for Bill Russell during the war, for Orin Blackstone, and about 1949 recorded for a superb private session with the George Lewis band. The tapes are not only unissued, but belong to a man no longer interested in jazz, who is living in Georgia.

Herb had been collecting historical material on New Orleans music before his death, borrowing photographs, music, posters, and leaflets. An older sister, Lelah, burned everything at his death, feeling that jazz music was nothing a man should be proud of!

MORGAN, ALBERT

Bass; b. August 19, 1908.

Al Morgan is a younger brother of Sam Morgan, the fine cornet player who led his own band in the city for years. Al began jobbing around early and in 1920, worked a few jobs with Buddy Petit's band. He went to Pensacola with Lee Collins in 1923 but Mack Thomas' Orchestra bought him from Collins by offering him more money. In 1925 he worked with a band called the Pensacola Jazzers, but work got scarce. When his brother came through on a monthly Pensacola dance job, he talked him into taking him back to New Orleans. He got an offer to join Fate Marable's Orchestra on the S. S. Capitol if he could double on sousaphone. He carried a sousaphone mouthpiece with him for two weeks, playing it as he walked around the streets. He got the job with Marable, and in 1927 was playing sousaphone with Sidney Desvigne on the S. S. Inland Queen. He returned to the city the next year and joined Davey Jones and Lee Collins at the Astoria Ballroom on South Rampart Street. He recorded with Jones and Collins the next year and left the city a few months later.

MORGAN, ANDREW

Clarinet and saxophone; b. March 19, 1903, Pensacola, Fla. The father of the Morgan boys was a traveling railroad hand and the children were born in different places outside of New Orleans and raised in the city. Andrew used to steal his brother Sam's long pants so he could sneak in dances and hear Sam play. He bought a clarinet from Albert Nicholas in 1923 and began playing little advertising jobs. In 1924 he got his first band job, with the Young Superior Band. Arthur Derbigny played trumpet; Whitney Auseno, banjo; Arthur Joseph, drums; Lawrence Bechet, Sidney's brother, trombone; and "Hudson", bass. It was a nervous band. Hudson had already killed five people. When Derbigny left town to take a job in Tampa early in 1925, Andrew left the Young Superior and joined his brother Isaiah's Young Morgan Band.

Earl Fouché, a fine alto player, came into Isaiah's band in 1925 and encouraged Andrew to begin playing saxophone. Andrew bought a tenor and he wanted to "put his clarinet down." Sam came into the band in 1926 and under the name of "The Sam Morgan Jazz Band", it became one of the most popular bands in town. Andrew recorded with the band in the spring and the fall of 1927. He was with the band until 1930, when he joined Mike DeLisle's Hollywood Orchestra. Mike was a trumpet player working at the Veterans of Foreign Wars Hall in the French Quarter. Andrew went into the W.P.A. music program until 1936 when he joined Kid Thomas' band across the river. He was with Thomas until 1940, then he joined his brother, Isaiah, in Biloxi. In 1944 he was back at the Brown Derby, a taxi dance hall on Canal Street, with Alphonse Picou and Kid Rena. In 1946 he left the Brown Derby and joined Herb Morand at Mama Lou's. He has been working odd jobs with Kid Clayton at the Paddock Lounge since Morand's death. Andrew is a fine, fat, cheerful musician, very popular with audiences. He always has some kind of job, mostly because he's so friendly he can get along with every band leader in town.

MORGAN, ISAIAH

Trumpet; b. April 7, 1897.

Sam's younger brother, Isaiah, stole his brother's horn so much that the family finally had to get him a cornet in 1919. Sam gave him a few lessons, and in 1922 Isaiah organized his "Young Morgan Band" with Jim Robinson, trombone; Sam Robinson, alto; Rudolph Bodoyer, drums; Johnny Dave, banjo; and Sidney Brown, bass. They played for yard parties and advertising. Andrew Morgan came into the band in 1925 and the next year Sam, recovering from a stroke, joined the band. When Sam was playing well enough to take over, the band changed the name to "Sam Morgan's Jazz Band," and became one of the most popular orchestras in the city. They recorded for Columbia in 1927. Isaiah played the strong, straight lead on the recordings, with Sam playing the busy second parts and the lead on EVERYBODY'S TALKIN' ABOUT SAMMY." Isaiah took over the band after Sam's second stroke in 1932 and toured along the Gulf Coast. He led a band around Biloxi for years and finally settled there in 1940 with an orchestra that included his brother, Andrew. He is still in Biloxi, playing regularly. His playing is as strong as ever and very exciting. He has recorded recently for a group of Formosan Air Cadets stationed at Keesler Field in

Biloxi. They hired Isaiah and the women's choir from a small Negro church outside of town. The group went out into the ricefields and recorded a group of spirituals with women's voices and trumpet. The tapes, unfortunately, are in Formosa.

MORGAN, SAM

Trumpet; b. 1895 in Bertrandville, La., d. February 25, 1936. Sam was short, dark, a strong, exciting musician. He was one of the finest cornet players in the city and with Chris Kelly, Buddy Petit, Kid Rena and Punch Miller, laid the groundwork for a "classic" period of New Orleans music. He was the only one to record in New Orleans when he was still playing near his best, and the eight sides the band made are among the most important recordings of the 1920's.

He led two bands in the city; a small group that stayed together from 1916 to 1925, and the larger band that recorded for Columbia Records in 1927. The first band - Sam, cornet; Joseph Watson, clarinet; Yank Johnson, trombone; Butler Rapp, banjo; Alfred Williams, drums; Tom Coburn, bass - played irregularly in the first years after World War I, rehearsing on Sam's steps in the evening, most of them keeping day jobs, Sam as a track laborer for the Grand Island Railroad. A younger brother, Andrew, remembers hearing the band (he'd sneaked in wearing Sam's long pants) win a contest against "Kid Punchy Punchy Punchy Punch" Miller's band at a dance at the Dante Society Hall on Esplanade between Burgundy and North Rampart in 1923. Morgan beat him with a waltz turned into a rag.

In 1923 band contests--decided by audience applause in a dance intermission--were quite popular. The trombone player with Miller's band, Eddie Morris, said that the bands were in another contest at a dance in Bay St. Louis, Miss., and that Kid Punch won \$25.00 and a silver cup.

In 1925 Sam suffered a stroke. The band, with Willie Pajeaud on trumpet, became the Magnolia Orchestra, but broke up within a few months. Sam's brothers, Isaiah, Andrew and Albert, were playing by this time; Albert on the road, Isaiah and Andrew in the city.

Sam had recovered enough to join Isaiah's band by the fall of 1926, and in a few months was leading the band. Nolan "Shine" Williams replaced Bodoyer on drums, Andrew began playing tenor, and a New Orleans boy who'd grown up in New York City, Earl Fouché, joined the band on alto. It was a popular band, and Sam was contacted by Columbia the next spring. Tink Baptiste was added on piano and four numbers were recorded in April, 1927 in the old Werlein Music Store facilities on Canal Steet. The band was acoustically recorded, and the engineering over-emphasized the saxophones, but there was enough interest in the band that there was another recording date in mid-October. There were two changes in personnel: Shine Williams, the drummer, had been drinking heavily and was replaced by Roy Evans; the pianist was Walter Decou. The records sold well in the New Orleans area--Sam used to stand in front of the Morris Music Shop on Claiborne Street holding copies of EVERYBODY'S TALKIN' BOUT SAMMY"--and the band carried records on tour through the Gulf States.

In 1929 Ferdinand Dufour, a booking agent, advertised that the band was going to appear at Chicago's Savoy Ballroom, changed

it to "in Chicago" and finally Dufour asked the band to pay its own train fare to Chicago. Sam refused, but another booking agent, Andrew Foster, hired him for an L & N Railroad excursion: dance music on the train to Chicago, a week there, and the excursion train back. In Chicago the band played a few dances at Warwick Hall on 47th Street, a party for Kid Ory at Palm Beach, Indiana, a dance for the "Two Black Dagos"--\$150.00 for three hours' playing--and met old friends like Johnny Lindsay and the Dodds brothers. The pianist for the two weeks was Georgie Parker.

In 1930 and 1931, as the depression deepened, the band had to spend more and more time traveling. Johnny Dave was working as a plasterer, and George Guesnon replaced him on banjo for the road trips. In 1932 Sam suffered a second stroke at a dance in Bay St. Louis, Miss., and lay helpless until the band finished the job. They sent him back on the train, and went on to a job in Columbus, Miss. He tried to stay with the band in the next few months, taking tickets, trying to play a little, but he was too sick to do much and jobs for the band dwindled. The group broke up in 1933. On the night before Carnival, February 24, in 1936 Sam contracted pneumonia watching the night parades pass the house at 926 St. Louis Street. As the bands passed on the streets in the noisy sunlight of Carnival Day he died in the hospital. Kid Howard's Brass Band with George Lewis and the Tullane Brass Band, played for his funeral.

MORRIS, EDDIE

Trombone; b. July 19, 1894, Algiers, La.

Eddie Morris began playing cornet when the Senator from Louisiana paid to have five Algiers boys take music lessons so they could play for him. When Eddie was a boy, he loved to hear Vic Gaspard and Baptiste DeLisle play trombone so when he was 19, he bought a trombone and began taking a few lessons. In 1920 Punch Miller hired him to replace Jack Carey and the band stayed together pretty steadily until 1927. They played everywhere, living a casual life of music, drinking, playing cards all night on dirty trains taking them into Mississippi or Alabama. He and Punch were good friends, and Punch kept trying to get Eddie to leave the city with him to try working with the circuses and road shows. Eddie stayed in town and when Punch had wife trouble and left for Dallas with a Mack Merry Makers show, he joined Kid Rena's band. He was with Buddy Petit when Buddy died in 1931. He still has the band music for the next job that the band never made.

In 1935 he went into the W.P.A. music program and stayed with it until it was down to six men in 1937. He liked the life, playing music, getting a small but steady salary, working with good musicians. He has said that it seemed to him that heaven must be just like that. When the program died in 1937, he went onto the river as a longshoreman. Except for the two or three trips to Chicago with Rena in 1927, Morris has stayed in New Orleans. He is still playing, leading Eddie Morris' Serenaders and marching on the street with the Gibson Brass Band. When Punch returned to New Orleans in December, 1956, he and Eddie began working together again for informal sessions in the French Quarter. Eddie played with a won-

derful taste and sensitivity, showing almost no interest in solos, playing in the wonderfully relaxed ensemble style of a day almost past.

MOSELY, BAPTISTE

Snare drum; b. December 2, 1893, Algiers, La.; and

MOSELY, EDGAR

Bass drum.

Baptiste Mosely and his brother Edgar, a bass drummer, were the most popular street drummers in the city for years. They used to take solos with the brass bands, with enthusiastic crowds stopping the procession to crowd around them. The boys had grown up around the corner from George Sims in Algiers. Sims was the manager of the Pacific Brass Band, and the band rehearsed in his back yard every Sunday afternoon during the summer. Baptiste began playing when he was 31 years old, taking lessons from Joe Howard. His first job was with Joe Harris' Dixieland Band. Harry Venet was playing trumpet; Harris played trombone, and Joe Thomas, clarinet. He played for Dave Perkins' funeral with Kid Howard's Brass Band in 1926, and in the thirties he and Edgar were with Kid Rena's Brass Band. Edgar recorded in 1942 for Dave Stuart and in 1944 for Bill Russell. Baptiste has never recorded. The last job they played together was a carnival parade in 1949. Edgar is now in Los Angeles, and Baptiste, an elder in the church, has given up music.

NEWMAN, DWIGHT

Piano.

Newman began playing with Lawrence Marrero in the Young Tuxedo Orchestra in 1920, then played jitney dances with Eddie Jackson until the late 1920's. Steve Lewis of the Piron band had been drinking hard and Piron hired Newman to replace him early in 1928. A few months later Piron had decided that this orchestra, which had made him famous, had gotten old-fashioned, so he fired the whole group and hired George Augustin's Moonlight Serenaders. Newman stayed with Bocage when the old Piron band became the Creole Serenaders, a popular broadcasting orchestra that stayed together for nearly ten years.

NICHOLAS, ALBERT

Clarinet; b. May 27, 1900.

Nicholas began playing some of the best cabaret jobs in town when he was still in his late teens. He was with Luis Russell and Lee Collins at the Cadillac in 1919 or 1920. In 1921 he was at the Arlington Annex with Barney Bigard, a young saxophone player. Bigard could not improvise and Nicholas could just barely read, so they gave each other lessons. Nicholas took up the saxophone, Bigard the clarinet. He went to Chicago in early 1924 and toured with King Oliver, then returned to New Orleans to lead his own group later in the year. By December 1924, he was back in Chicago, with Oliver at the Plantation, and has remained in the North.

NICHOLAS, JOE "WOODEN JOE"

Trumpet and clarinet; b. about 1883.

Albert Nicholas' uncle Joe began playing the clarinet as a boy and was playing in the section in 1912 or 1913, when he was at Abadie's with Richard M. Jones, piano; Sugar Johnny Smith, cornet; and Ernest Rogers, drums. He was with Joe Oliver at the Big 25 in 1915; Oliver got in the habit of taking breaks to go to the pool hall down the street, and began staying away for an hour shooting pool, so Joe began playing on Oliver's cornet to try and get the music started again. About 1918 he was playing cornet and leading his own band. Lawrence Marrero was playing banjo; his father, Billy Marrero, bass; Eddie Morris, trombone; and Booker T., drums. He called it the Camelia Band, but after a carnival day when Joe played all day on the street, then played a dance until morning, he was called Wooden Joe, and the band Wooden Joe's Band. He was one of the most powerful cornet players in the city. He marched on the streets with his Camelia Brass Band, usually with Buddy Petit playing second cornet. In the early 1920's he had Johnny Brown playing clarinet; Arthur Ogle, drums; John Smith, banjo; Buddy Luck, bass; and Ike Robinson, trombone.

The band played steadily in these years. Johnny Brown had recently been dropped from his own band by Chris Kelly and Harrison Barnes, but he had a lot of contacts in his old Irish Channel neighborhood, and he got a lot of jobs. He retired after three or four years, and Wooden Joe, with George Strode on clarinet; Joe Parone on bass; and Buddy Petit's step-father, Joe Petit, on trombone, began calling it the Camelia Orchestra again. Work was scarce during the depression, but Nicholas played casuals and gave lessons. He recorded for Bill Russell early in the jazz revival, on both cornet and clarinet.

PETIT, "BUDDY"

Cornet; b. 1887; d. July 4, 1931.

Buddy Petit didn't play high notes, and he didn't play loud, and he didn't play anything very fast, but he was the King of the New Orleans cornet players. Only Chris Kelly could take him, and then only on the blues. Buddy was endlessly creative, endlessly imaginative. He played with a tantalizing rhythmic swing that made the girls squeal when they heard him play. He was short, with grey eyes and a lisp. He played his cornet out of the corner of his mouth, wore flashy clothes, and lived in a world of music and musicians. On a cheap job, like Economy Hall, he'd drink a gallon of red wine, and on an expensive job like the Tulane Gymnasium, he'd drink three quarts of whiskey, and the band would plant him, like a flowering shrub, behind the piano. When he died in 1931 an era ended.

Buddy's real name is supposed to have been Joseph Crawford, but he adopted the family name of his step-father Joe Petit. Joe was a valve trombone player in the city and he gave Buddy his early training. In 1916 Buddy was playing in an orchestra with Jimmy Noone and Honoré Dutrey - the Noone-Petit Orchestra - and in 1917 he, Wade Whaley, and Frankie Dusen went to Los Angeles to join Jelly Roll Morton at Baron Long's night club in Watts for \$75 a week.

Jelly ribbed them so much about their New Orleans clothes and their New Orleans habit of bringing a pan of red beans and rice along to heat up on the band stand, that Dusen and Petit stormed back to New Orleans, threatening to kill Morton if he ever showed up in town. Buddy began leading a band called the Young Olympians when he got back to the city, and when Bill Johnson contacted him for a job in Chicago he turned it down. The Los Angeles trip had been enough for him. Johnson got Joe Oliver from the Ory band.

In 1920 Petit's band, called the Black and Tan Orchestra by almost nobody but the booking agent, was in Mandeville for the summer. George Washington was playing trombone; Eddie Woods, drums; Chester Zardis, bass; Buddy Manaday, banjo; and a young clarinet player from Reserve, La., Edmond Hall. When the band broke up Buddy came back to New Orleans with George Lewis, who had been staying with his aunt, and the two of them got a job at Economy Hall with Earl Humphrey. In the winter of 1921 the band, with Cripple Pill Coycault on clarinet and Abbie Foster on drums, was in Houston and Galveston. They were playing at the Chop Suey in Galveston when Foster, Manaday and Zardis came home. Buddy got a Texas piano player, "Lazy Daddy", and got Eddie Woods from New Orleans to play drums. He finally got back without Woods, who settled in Galveston.

In New Orleans Buddy did a lot of street advertising, and one afternoon George Lewis' band caught Buddy's band at a street corner with Buddy too drunk to play. Petit's band was jeered at by the crowd. The next week George's band caught Buddy's band again, with Buddy sitting down, his head drooping. They pulled beside the wagon, then somebody chained the wheels together and Buddy jumped up relatively sober. His band made fools out of the younger Lewis men for the rest of the afternoon.

In 1924, when the Piron band was on tour, the management at Spanish Fort let Buddy try the job, a polite society job in an outdoor garden. He lasted five nights. They played along the Gulf Coast, through Mississippi, and dance jobs everywhere in the city. In the late 1920's he was working excursions on the S. S. Madison with Sadie Gootson, a Pensacola girl, playing piano; George Nelson, saxophone; Ruben McClellan, banjo; and Abbie Foster, drums. Petit was drinking harder than ever, playing badly. Manaday and Cripple Pill were still with his dance orchestra; Eddie Morris was playing trombone and Albert Alcorn, drums. On July 3, 1931, the band played an all-day picnic in Mandeville. Buddy drank all day, without eating. He came back to his house on St. Philip Street and collapsed. When Eddie Morris came to get him for a job in Buras the next morning he was dead. There were nearly a hundred musicians playing in the funeral procession. Louis Armstrong was in town, playing at the Suburban Gardens, and there is a story that he was one of Buddy's pall bearers.

Buddy never recorded commercially, but there is very good evidence that there are six copies of a recording made in a private house in Thibodeaux in 1920. A thorough search for a copy in New Orleans has been unsuccessful, but the record does exist, and there is a chance that it will be found. A rather thin song of Petit's,

BAREFOOT BOY, was recorded by Herb Morand, one of the younger cornet players who played a little in Buddy's style.

RAPP, BUTLER "GUYÉ"

Trombone, banjo; b. about 1900; d. 1931.

Guyé played trombone with Perez's Onward Brass Band in 1922, banjo with Sam Morgan regularly just before Sam's first stroke in 1925. He stayed with the band when it reorganized as the Magnolia Band, with Willie Pajeaud on trumpet; worked with Chris Kelly late in 1926, and from 1926 to 1930 played a jitney on banjo with Eddie Jackson, Sonny Henry, and George McCullough. He was a capable musician, but he was a bully, hard to get along with.

In 1931, working a casual with a pick-up band, Guyé in an ugly temper, picked a fight on the stand with the piano player, Walter Decou. Decou, a much smaller man, was afraid of him and got a knife. Decou tried to leave through the milling crowd in the darkness behind the Club; Guyé rushed after him, pulled him back. As Guyé hit him, Decou stabbed blindly. The knife caught Guyé in the throat; he was dead in a few minutes.

RENA, HENRY "KID"

Trumpet; b. August 30, 1898; d. April 25, 1949.

"He could have bucked Buddy Petit, but he let Buddy outbluff him... At that time in New Orleans nobody but one man could touch him: Chris Kelly, and that ace in the hole was the blues." Kid Rena, Chris Kelly, Buddy Petit, Sam Morgan, and Punch Miller were the kings. Rena did let the others outbluff him, but what he could do he could do better than anybody. He could stay around high C for eight, nine choruses and never take down. A fierce, strong musician, with a clear, ringing tone. Buddy would play around him, using all his rhythmic tricks and Rena would lose his nerve. Chris would begin talking with his plunger mute and Rena would back down. Once in 1927, he and Chris met on a street corner, each band in an advertising wagon. Just as they started to play, a heavy rain fell, drenching the bands. The crowd stayed, so both Chris and Rena stayed. The drummers nervously passed their drums down to the crowd to keep the rain off them, under the wagons. Chris and Rena kept playing. Soaking wet and angry Rena finally pulled his wagon away, leaving the crowd with Chris.

Rena began playing under Manuel Perez and professor Peter Davis, and he replaced Louis Armstrong in Ory's band when Louis went onto the S.S. Capitol. He stayed with them until Ory left for California. He organized his own band about 1921, and in 1922 his "Dixieland Jazz Band" won a loving cup--still in his widow's possession--from Celestin's Tuxedo Jazz Band at Jerusalem Temple. George Lewis played clarinet; Richard McNeal, banjo; Albert Glenney, bass; and Morris French, trombone. The band played in all the halls and clubs in the city and made three or four excursions to Chicago in 1923 and 1924. McNeal; French; Rena's brother, Joe, drums; Zeb Lenois, clarinet; and Albert Glenney, bass; were the regulars with the band in these years. Son Thomas, a banjo player; Al Morgan, the fine bass player; and George Boyd, Punch Miller's regular clarinet player; played a lot of jobs. Rena led the

Tuxedo Brass Band for years, and finally organized his own brass band in the early '30's. Elmer Talbert played trumpet, Albert Warner and Isaiah Robinson, trombones; Edgar Mosely, bass drum; Ernest Rogers, snare drum; Bill Thomas, bass; and Peter White, baritone horn.

Rena drank hard, and his lip had given out by the early years of the depression. His playing was a shadow of what he had done ten years before. In 1936 he was at the Gypsy Tea Room and had Benny Turner, piano; Clarence Tisdale, guitar; Earl Barnes, alto; Joe Rena, drums; and Burke Stevenson, bass. He led a band at the Brown Derby, a Canal Street jitney, for years. Alec Bigard played drums; Andrew Morgan, tenor sax; and Black Benny Turner or Sadie Gootson, piano for most of the job. Rudolph Bodoyer, another drummer; and Alphonse Picou, clarinet; were with the band irregularly.

In 1940 a jazz enthusiast, Heywood Broun Jr., came into the city and organized a recording session with Rena. Rena used a light, careful band, most of the old brass band musicians. Glenn played bass; Picou and Big Eye Louis Nelson, clarinets; Willie Santiago, guitar; and Joe Rena, drums. On the morning of the session, they still didn't have a trombone; Santiago and Big Eye went into the downtown section to find someone. They passed a saloon on the corner of Dumaine and Villere and found Jim Robinson, back from a parade. He was sitting on the step, his trombone across his lap, his head buried in his arms. He was sound asleep. They brought him back to record and the group made some of the most charming records of the revival period. Rena played carefully, without a hint of his old style. The records were issued on a semi-private basis, and were zealously sought collector's items during the war.

Rena stayed at the Brown Derby until 1947, when he became too ill to play. He died in 1949.

RIDGELY, WILLIAM "BEBÉ"

Trombone and drums; b. February 15, 1882.

When Ridgely was a boy, his family lived in the 1600 block of General Ogden Street and the neighbors can remember him waking them up at eight o'clock in the morning, trying to play the clarinet. He studied music with Jim Humphrey in 1911 and got his first job with the Silver Leaf Orchestra playing bass. After a few months, Adam Lambert, the valve trombone player with the orchestra, suggested they trade instruments, and Ridgely became a trombone player. His association with Oscar Celestin began before the First World War when he and Celestin played together in the orchestra at the Tuxedo Dance Hall and in the Tuxedo Brass Band. In 1916 Clarence Williams organized a group to go on the Orpheum Circuit, and Celestin and Ridgely rehearsed with the group until A. J. Piron broke it up.

Ridgely ran a pressing shop on Howard Street and an old friend, the drummer, Henry Zeno, stayed around the shop running errands for him. A white man named Sim Black, the scoutmaster of troop number 13, was in the shop talking with Ridgely, and he suggested that Ridgely should form an orchestra, dress them all in tuxedos and call it the Tuxedo Orchestra. Zeno spent the afternoon looking for tuxedos for seven of them and finally found

a tailor shop on Rampart Street that had seven used tuxedos. He arranged to buy them on credit, with the band playing on the balcony for advertising for two or three months for a down payment. Ridgely's contacts among the white families in New Orleans and the idea of the tuxedos gave the band a lot of society work, and they became very popular. This sort of snobbishness was always present in society jobs. Ridgely sent the much better Buddy Petit orchestra on a job he couldn't make, out on St. Charles Avenue and the people were angry with Ridgely because Petit showed up in a striped shirt.

The Original Tuxedo Orchestra stayed together until 1924. Celestin played occasional jobs with other groups and Ridgely worked on the S. S. Capitol with Louis Armstrong and Joe Howard in the summer of 1920. The orchestra flew with Gates Aerial Circus in New Orleans in 1923, and there is a fine photograph in the Item of the band perched all over a flimsy-looking biplane with Gates directing them with a stick. It was the middle of a hot day, but they were still wearing the tuxedos.

The band recorded CARELESS LOVE, ORIGINAL TUXEDO RAG, and BLACK RAG for Okeh in early 1925 — and despite some individual limitations the band had a strong, exciting sound. Shots Madison, the second cornetist, played some beautiful muted backgrounds on CARELESS LOVE. They played for the Dixie Series in the fall, then played several jobs for charity, a \$25,000 milk fund drive sponsored by the women of Texas, in the Dallas area. They closed down the city of Fort Worth, playing in a truck in front of city hall. The mayor suspended all business for twenty minutes so the employees at city hall could hear the band.

The association between Celestin and Ridgely was a fairly successful one. Celestin managed the Tuxedo Brass Band, Ridgely managed the orchestra, with Celestin as the nominal leader. There had been a little trouble over the years; a band with two leaders is unstable, and in late 1925 Celestin pulled out of the band with the bass player, Simon Marrero, his brother, John, the banjo player, and Paul Barnes, the saxophone. This was the heart of the band and Ridgely was never able to get a group together that was as successful. His first orchestra, Ridgely's Original Tuxedo Orchestra, had Bill Matthews, drums; Shots Madison, cornet; Emma Barret, piano; Willie Joseph, clarinet; Arthur Derbigny and Robert Hall, saxes; and Willie Bontin, banjo. He couldn't keep the band together. Ricard Alexis, Dave Jones, Albert French, Gilbert Young, Arnold Metoyer, Emmanuel Sales, and Louis Cottrell all worked with him in the next few years.

Early in the '30's, Ridgely had to give up the trombone and began playing drums. He led his orchestra until about 1936, using younger musicians like Louis Nelson, the trombonist, or Earl Fouché. In 1936 he suffered a stroke that partially paralyzed his right side. He retired from music and lives now with a daughter and her family, selling peanuts on the street car stop at the corner of Carrollton and Claiborne. He walks with a slight dragging of the right leg, but he is able to get around and is quite active in his church.

RILEY, AMOS

Trumpet.

Riley led his own orchestra, the Tulane Orchestra, for irregular jobs over a long period of time. They played every Sunday at the Lake in the summer of 1915. He had Joe Avery, trombone; Sam Dutrey Sr., clarinet; Alex Scott, bass; "Cato," drums; and "Big Cato," banjo. He played a few jobs with the Tuxedo when Celestin couldn't make it after the First World War, then in 1928 was leading his own band at the Danger Bar on Bienville Street. He had Fats Pichon on piano; Willie Humphrey, clarinet; and Clarence Vincent, banjo.

ROBINSON, ISALAH "BIG IKE"

Trombone; b. March 16, 1892, Thibodeaux, La.

Robinson's first instrument was guitar, and he played guitar with a little orchestra in Thibodeaux from 1911 to 1920. Joe Banks, a cornet player, led the orchestra; Willie James played clarinet; Shield Table, trombone; Clarence Dickson, bass; and Budd Green, drums. In 1920, he came into New Orleans and played a few jobs with Kid Milton's band; Kid Milton, trumpet; John Casimir, clarinet; Joe Casimir, drums; and Willie Newton, bass; or with Wooden Joe Nicholas. He took a few trombone lessons from Dave Perkins and began playing casual jobs. In 1924 he joined the Chris Kelly Band and was Chris's regular trombone player until Chris died in 1927.

After the last job with Kelly, a dance in MacDonaldville, Robinson joined Kid Milton again and Kid Rena's Brass Band. Work got slow in the depression and he took a steady day job. He joined the church a few years later and is no longer active as a musician.

ROBINSON, JIM

Trombone; b. December 25, 1892, Deering, La.

Jim began playing the trombone in France, when he was in the Army. Musicians avoided work details, so he tried the guitar first, then gave it up for the trombone. When he came back to New Orleans, everyone was so good, he gave up. He used to sit on the back steps of Economy Hall listening to Morris French and George Washington. He started to play a little, playing his sister's pianola with his feet and blowing along with the music on his trombone. One night Rena was left without a trombone and Jim's friend, John Marrero, came and got him off the back steps. Rena wasn't happy with the idea, but he listened to Jim play a little, smiled and said it was alright. Jim played the job and he liked playing. "Lots of pretty girls." He began working regularly. In 1919, he was with Lee Collins and Pops Foster in Jessie Jackson's Golden Leaf Band, working days as a longshoreman for the Southern Pacific. John got him with the Tuxedo Brass Band as an extra, and Jim used to practise on Jim Little's steps, with Jim playing violin and Simon Marrero playing bass.

In 1923, Jim joined Isaiah Morgan's Young Morgan Band and stayed with the band when it became Sam Morgan's Jazz Band in 1926. He recorded with them in 1927 and traveled with the band to Chicago in 1929. When Sam suffered a stroke in 1932, the band broke up and Jim worked at the LaVida Dance Hall with Kid Howard and John Handy until about 1939. He played a lot of brass band jobs

with Kid Howard's Brass Band, and had just returned from a parade in 1940 when Kid Rena and Big Eye Louis Nelson found him sleeping on the steps of a barroom at Dumaine and Villere, his trombone across his lap. They woke him up and got him to the first recording session of the revival period, the Kid Rena recordings for Heywood Hale Broun. Jim worked more or less regularly with George Lewis during this time and recorded with various Lewis groups for Bill Russell. He toured to New York with the Bunk Johnson Band in 1945 and since that time has been one of the strong men of the Lewis band and has recorded extensively. He is living in New Orleans, playing weekend jobs at present.

Jim's real name is Nathan Robinson, but during most of his playing career he was called Jim Crow and had trouble for three or four years remembering who Jim Robinson was.

RUSSELL, LUIS

Piano.

Thousands of West Indians poured into New Orleans about the time of the First World War, and Russell from Panama was among them. He was a first-rate piano player, working the cabaret jobs for two or three years. He was at the Cadillac with Zutty Singleton and Lee Collins, then at Anderson's Annex with the group that Louis Armstrong left when he joined Oliver. Russell went to Chicago in late 1924.

SALES, EMMANUEL

Banjo and guitar.

George Sales, Emmanuel's father, was a fine early guitarist. Emmanuel studied with Dave Perkins and he began playing early. In 1923, he toured to Pensacola with the Pensacola Jazzers. A trumpet player, Mack Thomas, led the band. Edmond Washington played clarinet and saxophone; Joe Wynn, drums; and George Morris, trombone. Sales worked with Lee Collins or Bebé Ridgely until the early 1930's. He replaced René Hall in the Jones-Collins Orchestra at the Astoria Ballroom, and recorded with the group in 1929. He left them a few months later and gave the job to a friend, Danny Barker. He is still playing in New Orleans and has been playing with a trio at the Paddock Lounge for two or three years.

SANTIAGO, WILLIE

Banjo and guitar.

Santiago was famous for his flexible, rhythmic style. He ". . . had a wrist like the leaves in the trees." He played in the district during the First World War and in 1919 and 1920, was with the Maple Leaf Orchestra. He played a ukelele-guitar and played melodic solos on it. He was at the Cadillac with Albert Nicholas and Peter Bocage, then at Anderson's Annex with Louis Armstrong. He stayed at the Annex under Luis Russell until about 1924. From about 1925 until the early 1930's, he was at the Bungalow. He recorded in 1940 with the Kid Rena Band for Heywood Broun.

SINGLETON, ARTHUR "ZUTTY"

Drums; b. May 14, 1898, Bunkie, La.

The younger drummers like Singleton were able to get jobs without much trouble. There's always a place for even a fair drummer. Zutty worked a few jobs with John Robichaux in 1917, then was with Luis Russell at Anderson's Annex. In 1923, he was at Butch Hernandez's with Johnny St. Cyr. He was with Fate Marable on the S. S. Capitol until he left for St. Louis in 1924.

THOMAS, EVAN

Trumpet; b. about 1890 in Crowley, La. d. 1933 in Rayne, La. Evan played the small towns west of New Orleans and into Texas most of his life. Lawrence Duhé, the clarinet player with Evan's band, brought him into the city to play a one-night job at the Bull's Club, and Evan caused a sensation. He had a tremendous range and an intense, powerful style. The men from New Orleans who played with him say he was as great as any man playing in the city. He was very popular; tall, thin, proud; a ladies' man.

The New Orleans trombone player, Joe Avery, joined his Black Eagle Band in 1925, replacing Bob Thomas. Evan's brother, Walter, was on drums; Robert Goby, sax; Lawrence Duhé, clarinet; Abraham Martin, banjo; Joe on trombone. The band traveled the circuit in two dusty touring cars; into Port Arthur, Orange, Beaumont, Sulphur, and Lake Charles. When work was slow, Evan worked with Gus Fortinet's society orchestra, the Banner Band, in New Iberia. Evan played first trumpet and the veteran, Bunk Johnson, played second.

Bunk was with Evan's band in 1932, and George Lewis joined him in the country. At a dance in Rayne, La., a man came up to the bandstand shouting that Evan was fooling with his wife. He pushed past Bunk in a frenzy of rage, slashing at the rest of the band. In a short, vicious struggle, Evan was fatally stabbed. He pulled loose, stumbled through the crowd and died in a cemetery across the street.

TOURO, PINCHBACK

Violin, banjo, guitar, almost anything; b. St. James, La.

Touro was a music teacher and musician who worked occasionally in New Orleans. He was leading a band in Economy Hall one night when young Willie Pajeaud asked if he could sit in on cornet. Pinch said alright; then when Pajeaud played the first bar of PANAMA to let the crowd know that was what he was going to play, Pinch made a remark to one of the band that this was another one of those "Panama musicians," that was the only tune he could play. When they'd gone through PANAMA, Pajeaud leaned forward and said to Pinch, "I played PANAMA because I thought the people might like it. If you have anything in your book that you would like to play, I'll be most happy to play it with you." Pinch told him to pick something out. Pajeaud, one of the best readers in the city, went through the book, picking out the trickiest arrangements the band had. After two or three numbers, Pinch was whispering to the rest of the band, "He's playing your own music better than you are." He turned to Pajeaud and apologized.

During the early years of the depression, Pinch led the W.P.A. Brass Band when Dumaine was not available, and led his own Lincoln Band for a fair in Morgan City in 1936. Lawrence Duhe, the veteran clarinetist was with the Lincoln Band for the job. Pinch retired to his home in St. James.

VIGNE, SIDNEY

Clarinet; d. 1925

Vigne was a fine young clarinet player who worked with the Maple Leaf Orchestra, Bob Lyons' Dixie Jazz Band, and the Golden Leaf Orchestra in the early 1920's. On Christmas Eve, 1925, with Willie Pajeaud, he finished up the evening at Tom's Roadhouse playing JUST A GIRL THAT MEN FORGET. When he left the job, he decided that he'd go home and feed his dog before joining his family at his wife's mother's. He got off the Claiborne Street car in the dark, foggy night and walked in front of a meat truck. He lay in the street moaning until the ambulance arrived, and died a few minutes later.

VINCENT, CLARENCE "LITTLE DAD", "DAD"

Banjo; b. 1899, Baton Rouge, La.

The Vincent family moved to the city in 1902, and Little Dad began playing mandolin as a boy. His family played in a little string group; Julius, a brother, and Tom Vincent, another brother, played guitar and bass. The trio played on the streets Carnival Day in 1915, tunes like HIGH SOCIETY or MUTTON SOUL BLUES, and a honky-tonk cornet player, Bunk Johnson, liked them enough to bring them into the place and buy them a bottle of "Jack Johnson," a cheap wine. Clarence was about four feet tall and when he began playing guitar in 1917, he had to have the neck shortened. In 1918, he began playing banjo and jobbed around with Chris Kelly and Buddy Petit. In 1923, he was with Amos White's New Orleans Creole Jazz Band. In 1924, he made the Yucatan trip with Herb Morand. Until the early years of the depression, he was occasionally with Louis Dumaine and has been in semi-retirement since. He had gotten hard of hearing in the last years before he retired and it was necessary for someone to tune his banjo for him, but he had a good wrist and was popular.

Vincent has been beaten by hoodlums several times because of his small size. His friend, the pianist, Octave Crosby, saved his life at least once and watches as best he can to see that "Little Dad" isn't hurt.

WHITE, AMOS

Cornet; b. Nov. 6, 1889, Kingstree, South Carolina.

White's parents died when he was a baby and he was raised in the Jenkins Orphanage in Charleston, South Carolina. The Orphanage was world-famed for its children's bands and Amos was given instruction on the cornet. The band had toured Europe in 1898 and 1902, returned for the 1902 Exposition in Buffalo, played the Cummings Wild West Show in 1904 and played regularly in the summers at Coney Island. Amos went into the band in 1906 and played for a summer in New York. He was an excellent student, so he was allowed to leave the band and continue his studies at Benedict College in Columbia, South Carolina. He led the band at Benedict and when

he returned to the Orphanage, he was sent to New York to lead a ten-piece Jenkins group at the Columbia Theatre. They were part of the "World's Largest Uncle Tom Show." They left the Columbia and played for a month in Atlantic City. One evening, Scott Joplin came up to Amos and challenged him to play a new band arrangement of MAPLE LEAF RAG that Joplin had with him. The average age of the band was between 10 and 15 years old and Joplin didn't expect much. Arthur Pryor's band had just refused to try the difficult arrangement. Amos told the band about the challenge and they laughed and went through the music without a mistake.

Amos returned to Charleston in 1913 and married one of the daughters of Dr. Jenkins, the director of the Orphanage. He had been taught a trade, and went to work as a typesetter for the Charleston Messenger. After a few months, he was restless and unhappy and left his wife and Charleston to wander through the United States playing with any minstrel show that would hire him. He was with Frank's New York Minstrels, the Alabama Minstrels, Leon W. Marshall's Mammoth Minstrels; then with the Ringling Brothers Circus and with Cole Brothers Circus. He led the band for Marshall and for Cole Brothers. He took over for Cole Brothers after a competition to see who could play ESPANA WALTZ the fastest. Working for the show was a girl named Lizzie Miles. Her father, J. C. Miles, led the colored show, and Lizzie was the featured performer, riding around the ring bareback, singing, while pigeons landed gracefully on her shoulders. Amos courted her unsuccessfully for months.

At a Friday afternoon show at Sedalia, Missouri, in 1918, there was an accident, and a lion killed one of the horses while Amos was playing one of his flashier solos. In the confusion that followed, a policeman asked the band members for their draft cards. None of them had bothered to register. They spent the night in jail, were rushed across the country playing Liberty Loan rallies on the way, and shipped to France within two weeks. With Amos still leading them, they became the 816th Pioneer Regiment Brass Band and were stationed first in Verdun, then in Mont Faucon. They were in France nearly a year.

When Amos was discharged, he asked to be landed in New Orleans. He came into the city August 19, 1919 and went right from the boat to the Pythian Temple Roof Garden where Lizzie was singing. She was working with the orchestra led by George Thomas, the New Orleans pianist who composed NEW ORLEANS HOP SCOP BLUES. After they'd talked for a few minutes, the band's cornet player, Arnold Metoyer, asked Amos if he wanted to play a number with Lizzie. Amos had known Metoyer for years but had always known him as the solo cornet player with the white bands, and he was flabbergasted. Metoyer always passed when he was out of New Orleans. Amos played a number and when he started to leave the stand, he discovered that Metoyer had disappeared for the rest of the night.

Amos went to work for a colored newspaper, the Vindicator, and after he'd been in town for two or three weeks, Chris Kelly, Sam Morgan and Buddy Petit came into the print shop. They told him they were all cornet players, and they'd heard he was a musician. He said he was; so Petit asked him to play a little. Amos took his horn and played a fast chromatic two octaves. Buddy took out his horn

and played a little blues for Amos. They all talked it over and suggested that Amos would do best with a symphony orchestra that Luis Tio was conducting on Sunday afternoons in St. Bernard Parish.

They underestimated Amos. During the winter of 1917 the Coles Brothers Circus had wintered in Houma, La., not far from New Orleans, and Amos had played a lot of New Orleans style music with the Verret Brothers Orchestra. He had a little trouble learning the tunes - Big Eye Louis Nelson hired him for a dance and was thoroughly disgusted when Amos had never heard of MILNEBURG JOYS - but within a few months he was working at the Cadillac and at Butch Hernandez's. He played several funerals with the Tuxedo Brass Band, and Celestin let him lead the band when he couldn't make a parade himself. When Louis Armstrong left the S. S. Capitol in 1921 the second cornet player, Sidney Desvigne, moved up to first cornet, and Amos went into the band as second. He recorded with Marable in 1924, taking the breaks on FRANKIE AND JOHNNY. A few weeks later he and Fate had a fight over a girl and Fate fired him.

Piron heard Amos play and talked him into taking a band into the public dance pavilion across the road from Tranchina's Restaurant, where Piron was playing. Amos organized the New Orleans Creole Jazz Band with the drummer Red Dugie; Barney Bigard, clarinet; Willie Willigan, second cornet; Sonny Henry, trombone; Willa Bart, piano; and Jose Ysaguirres, a bass player from Belize. There was union trouble and somebody threw a stink bomb at Willa, but the orchestra played through the summer. Amos was still seeing Lizzie, and took her out to the job one night. She had had a heart attack and had not been allowed to sing for three or four years, but Amos asked he if she would like to sing a number and she was so well received that she began singing again. Within a few months she left for New York. With Lizzie gone there was no reason for Amos to stay in New Orleans and he went on the road with the Rabbits Foot Minstrels. He left New Orleans for good in 1926, joining the Mamie Smith show in Memphis, and touring to Cleveland to make a number of recordings.

After years of wandering Amos settled in Oakland, California, working as a night watchman, leading a semi-professional brass band, operating a print shop, and playing week-ends with a small dance band. In 1954 Lizzie came to San Francisco with the George Lewis band, and for a few days Amos resumed his long, unsuccessful courtship. He is living quietly in Oakland and is no longer playing professionally.

WILLIAMS, ALFRED

Drums; b. about 1900.

Williams is a fine, tasteful drummer who has worked with the city's best orchestras for years. From 1921 to 1925 he was with the very popular Sam Morgan Band, and stayed with the group after Sam had had a stroke and it was called the Magnolia Band. He joined Manuel Perez on the Pythian Temple Roof Garden from 1925 to 1927, and when Perez retired he went onto the S. S. Capitol with Armand J. Piron.

In 1933 Williams moved to El Paso and led his own orchestra there until the war. He has been in New Orleans since 1942, playing

with a small rhythm and blues group, and recently with the Eureka Brass Band.

WILSON, UDELL

Piano.

(Udell is a masculine name). Wilson played the cabaret circuit in the early 1920's. He was with the Maple Leaf Orchestra occasionally in 1919, at the Oasis on Iberville with Manuel Perez in the spring of 1922, at Butch Hernandez's with Amos White and Johnny St. Cyr, and at the Arlington Annex with Barney Bigard and Albert Nicholas in 1924.

WOODS, EDDIE "FACE-O"

Drums ; d. 1940's.

Woods began playing with Johnny Brown for odd jobs in 1916 and 1917 and worked for a while with Jack Carey in the fall of 1920, when the band he'd been in Mandeville with for the summer, Buddy Petit's, had broken up. He was Buddy's usual drummer until 1922, when he had to replace the drummer, Abbie Foster, with a band Buddy had taken on tour to Galveston. He stayed in Galveston when Buddy returned to New Orleans, and died there in the 1940's.

ZARDIS, CHESTER

Bass ; b. 1901.

There is a picture of Buddy Petit's band taken in Mandeville in the summer of 1920 with Chester Zardis on bass, looking about 14 years old. He jobbed around with Petit, Kid Rena, and Chris Kelly. He worked for several months with Sidney Desvigne early in the depression, then in 1935 he was leading his own band at Mamie's Beer Garden with Coo Coo Talbert, Paul Barnes, George Williams (a drummer), and Johnny St. Cyr. Zardis recorded with Bunk Johnson in 1942.

THE BRASS BANDS AND ORCHESTRAL GROUPS - 1919 - 1931

The **BANNER BAND** - 9 pieces. A dance orchestra active from about 1910 to 1930 in New Iberia, La. Led by Gus Fortinet, the group included Lawrence Duhe, Bunk Johnson, and Evan Thomas in the 1920's.

The **BLACK AND TAN ORCHESTRA** - 6 pieces. A dance orchestra active in the 1920's. See Petit, Buddy.

The **BLACK DEVILS** - 6 pieces. A dance orchestra active in Plaquemine in 1920.

The **BLACK EAGLES** - 6 pieces. A dance orchestra active in Crowley, La., in the 1920's. See Thomas, Evan.

The **BULLS CLUB BRASS BAND** - 10 pieces. The brass band of an uptown saloon. In 1921, Manuel Calier was the first trumpet player and leader, and a trombone player, Arthur Stevens, was the manager.

The **CAMELIA ORCHESTRA** and the **CAMELIA BRASS BAND** - 6 pieces and 10 pieces. Both are basically the same group; active in the early 1920's. See Nicholas, Wooden Joe.

The **CREOLE HARMONY KINGS** - 7 pieces. A dance orchestra active in 1923. See Morand, Herb.

The **DIXIE JAZZ BAND** - 6 pieces. A dance orchestra active from 1919 to 1925. See Lyons, Bob.

The **EUREKA BRASS BAND** - 10 pieces. The Eureka was organized about 1920 as the lodge band of the Hobgoblin Club, an uptown marching group. They had trouble with the Hobgoblins, who wanted to have more parades than they could pay for. The Odd Fellows, a large fraternal organization, fired their regular band, the Tuxedo Brass Band, and persuaded Willie Wilson, the leader of the brass band, to leave the Hobgoblins and play for the Odd Fellows under the name Eureka. The band had a christening in Wilson's back yard with a big cake with the name written on it in icing.

Willie's brother, Johnny Wilson, played baritone horn; Tom Albert, trumpet; George Lewis, clarinet; Alphonse Johnson, alto horn; Willie Parker, bass drum; and Willie Cornish, trombone. As the older bands, the Excelsior and the Onward, declined, the Eureka became more and more important as the only band in the city maintaining the musical standards of the earlier period.

The **GOLDEN LEAF ORCHESTRA** - 7 pieces. A dance orchestra led by the banjo player Jessie Jackson. They played together for about two years, starting in 1920. Lee Collins played trumpet; Jim Little, violin; Arthur Ogle, drums; Sidney Vigne, clarinet; Bud Russell, bass; and Jim Robinson, trombone.

POP HAMILTON'S ORCHESTRA - 8 pieces. Organized by Pop Hamilton on May 7, 1930. Hamilton and his son Lumis played trumpets; Harold Delrose played alto; and a Texas trombone player, Tom Steptoe, played trombone.

FOSTER LEWIS' JAZZ BAND - 6 pieces. A dance orchestra led by the drummer Foster Lewis, in 1922. Zeb Lenois played clarinet; Tink Baptiste, piano; Babe Phillips, bass; Dude Foster, trumpet; and Leo Sunday, banjo.

The **LIBERTY BELL BAND** - 6 pieces. A dance orchestra active in 1920. It was led by Wesley Don, a trumpet player. Jim Robinson or Freddie Miller played trombone; Clarence Vincent, banjo; Joe Rena, drums; Eddie Gilmore, bass; and Freddie Small, clarinet. Occasionally the band added Jack Blunt, a violinist. Don led a number of orchestras until about 1934, when he was killed in an automobile accident in Baton Rouge.

The **LIONS BRASS BAND** - 10 pieces. A lodge brass band, organized for the Lions by Pop Hamilton about 1928. Manuel Trapp, Al Landry and Pop Hamilton were the trumpets; Tom Steptoe and Morris French, trombones; Willie Parker, clarinet; "Shiek-O", baritone horn; Lumis Hamilton, french horn; Ernest Rogers, snare drum; and Arthur Turnis, bass drum.

The **MAGNOLIA ORCHESTRA** - 6 pieces. A dance orchestra active in 1925. See Pajeaud, Willie.

The **MAPLE LEAF ORCHESTRA** - 7 to 9 pieces. A dance orchestra active through the 1920's. See Gaspard, Tom.

The **MOONLIGHT SERENADERS** - 8 pieces. A dance orchestra active from about 1923 to 1928. See Augustin, George.

The **NEW ORLEANS CREOLE JAZZ BAND** - 8 pieces. A dance orchestra active in 1922 and 1923. See White, Amos.

The **NOLA BAND** - 9 pieces. A dance orchestra organized in 1928. See Locage, Pete.

The **OLYMPIA ORCHESTRA** - 6 pieces. A dance orchestra organized in 1929. See DuPas, Arnold.

The **ORIENTAL ORCHESTRA** - 6 pieces. A dance orchestra active from 1928 to 1931. See Jiles, Albert.

The **ORIGINAL TUXEDO ORCHESTRA** - 6 to 8 pieces. A dance orchestra active during the 1920's and early 1930's. See Ridgely, Bill.

The **TONIC TRIAD BAND** - 32 pieces. A semi-professional concert brass band organized about 1927.

The TULANE BRASS BAND - 10 pieces. A pick-up band led irregularly by Amos Riley in the 1920's.

The YOUNG EAGLES - 6 pieces. A dance orchestra active in 1920. See Collins, Lee.

The YOUNG MORGAN BAND - 6 pieces. A dance orchestra active from about 1923 to 1925. See Morgan, Isaiah.

The YOUNG OLYMPIANS - 6 pieces. A dance orchestra active in 1919. See Petit, Buddy.

The YOUNG SUPERIOR BAND - 6 pieces. A dance orchestra active in 1923. See Morgan, Andrew.

The YOUNG TUXEDO ORCHESTRA - 6 pieces. A dance orchestra active in 1920. See Marrero, Lawrence.

1931 - 1942

1931 - 1942

The streets were empty. "In the depression days nobody played anything." No one had money to listen to music. Charlie Love worked a taxi dance hall - could not pay my rent. I finished one number Charlie Love. I went down to that welfare, didn't even get a cent"

Recorded in Mobile, Alabama, 1954.

With the exception of the Eureka, the regular brass bands almost disappeared. Joe Payne, the alto horn player, managed the Eureka from his sick bed until 1933. With his death the Eureka died. The Onward fell apart when Peter retired. The bands became casual pick-up groups, playing a few hymns instead of the kind of marches and dances. Struggling to earn a little money at any kind of a job, the musicians lost track of each other. If there had been a "king" in the 1930's it would probably have been Kid Howard, blowing with fierce strength in the long, hot resigned summers.

One afternoon in 1944 Kid Rens and Big Eye Louis Nelson drove around the streets until they found Ben Robinson, back from a parole, sitting on the front step of a weathered barroom. His trousers were across his lap, his head in his arms. They woke him up, and the three of them, with Willie Santiago, Joe Rens, Albert Gentry and Alphonse Fourn made the beautifully moving Delta recording for Heywood Brown Jr. The "New Orleans Revival" had begun. A few bands began playing along Bourbon Street, and a few of the older men began to record, but there had been an eleven-year break in the continuity of New Orleans music - a break it was impossible to bridge.

1931 - 1942

The thirties were empty. "In the depression days nobody played anything." No one had money to listen to music. Charlie Love worked a taxi dance hall - continuous dancing from 8 to 12 - for \$1.20 a night. The guitar or drums never stopped. As the clarinet player finished one number Charlie counted three and started a new one. A few months of it and he put his horn down, put it away in the suitcase under his bed. Harrison Brazlee worked four picnics in four years. Kid Rena, his lip gone, played in Canal Street dance halls for 85¢ a night. 183 men qualified for the W. P. A. music program. Louis Dumaine led a 57-piece conventional marching band down Canal Street with the ROOSEVELT VICTORY MARCH to open National Music Week in 1935. The success of the W. P. A. program depended upon individuals contacting its offices for musicians and it quickly lost momentum. By 1937 there were only six men left.

In the districts away from Canal Street a little music survived in the neighborhood bars. Patches of light in the narrow, quiet streets, crowded with older white New Orleanians. 15-cent beer on an oil-cloth covered kitchen table, the band sitting at the side of the room, the kitty an old box, signs on the wall "No Jitterbugging Allowed", "Please Don't Smoke While Dancing." Luthjen's, Mannie's, Fump and Mannie's, Mama Lou's, Tyler's, Mamie's, the Harmony Inn. The bands were three or four pieces, often with a clarinet lead. George Lewis was at Mannie's, Big Eye Louis Nelson at Luthjen's, Emile Barnes at the Harmony Inn.

With the exception of the Eureka, the regular brass bands almost disappeared. Joe Payen, the alto horn player, managed the Excelsior from his sick bed until 1932. With his death the Excelsior died. The Onward fell apart when Perez retired. The bands became casual pick-up groups, playing a few hymns instead of the library of marches and dirges. Struggling to earn a little money at any kind of a job, the musicians lost track of each other. If there had been a "king" in the 1930's it would probably have been Kid Howard, blowing with fierce strength in the long, hot resigned summers.

One afternoon in 1940 Kid Rena and Big Eye Louis Nelson drove around the streets until they found Jim Robinson, back from a parade, sitting on the front step of a weathered barroom, his trombone across his lap, his head in his arms. They woke him up, and the three of them, with Willie Santiago, Joe Rena, Albert Glenn and Alphonse Picou made the beautifully moving Delta recordings for Heywood Broun Jr. The "New Orleans Revival" had begun. A few bands began playing along Bourbon Street, and a few of the older men began to record; but there had been an eleven-year break in the continuity of New Orleans music - a break it was impossible to bridge.

1931 - 1942

ALCORN, ALVIN

Trumpet; b. September 7, 1912.

Alcorn grew up taking trumpet lessons from his step-brother, George McCullough. He played a few jobs with the big bands in the city, Desvigne's and Piron's, then joined the Don Albert band, out of San Antonio, Texas. He toured with the band for years, recording with them in Texas. After a few months with Paul Barnes in 1940 he went into service, and began playing on Bourbon Street in New Orleans during the "New Orleans Revival." He went to the West Coast to join Kid Ory in 1951, and stayed with Ory until early in 1957. He usually spends a few weeks in the spring with his family. His son, Sam, is playing the trumpet, and they usually play a parade together while Alvin is in town.

AVERY, JOE

Trombone; b. October 3, 1892, Waggeman, La.; d. December 9, 1955.

Joe made a cigar box fiddle and played as a boy in a string trio with Willie Sparks, who played mandolin, and a boy named Rhine, who played guitar. In 1911 he was playing in a little orchestra with Eddie Morris, trombone; Walter Williams, guitar; Moses Williams, bass; George Johnson and later Frank Silver, cornet; and Frank Cavalie, clarinet. Joe moved into New Orleans a year later and began taking trombone lessons from Dave Perkins. In 1915 he joined Amos Riley's Tulane Orchestra, then jobbed around in the city until the early 1920's, when he replaced Bob Thomas in Evan Thomas' Black Eagles. He toured through east Texas with Evan, then left the band at Crowley, La. to join the "Yelpin' Hounds" in Crowley.

He came back to New Orleans a few months later and played a few jobs with Al Landry. He and Ernest Rogers left Landry and began playing on the street with the Young Tuxedo Brass Band. He worked with the Young Tuxedo for years, and during the second World War led a band with Wilbur Tillman, a saxophone player, at Tyler's Beer Garden. Ernest Robilo played banjo; Tom Harris played bass; Dude Foster, trumpet; and Son Washington, drums. It was a strong, vigorous group; there were no solos, and the band played without a break. In 1946 Percy Humphrey replaced Foster, and by 1949 Douglas Hood, a guitar player, had replaced Ernest Robilo. The band was working at the uptown hall of the Jefferson City Buzzards.

Joe was working at Happy Landing, near the lake, with Israel Gorman in the 1950's. He'd play eight-hour parades in the hot sun, play a dance in the evening, then get up and work in his little barber shop in Waggeman. In the fall of 1955 he was seized with an attack of hiccups, and died after a painful illness on December 9. His funeral was held in Waggeman, and fifteen musicians, seven from

the Eureka Brass Band, seven from his own Young Tuxedo Brass Band, and the trombone player, Bob Thomas, an old friend, played for the funeral procession. Avery had recorded a year before his death for Joe Mares, and has been recorded on several unissued sessions.

BIGARD, ALEC

Drums.

Alec, Barney's brother, began playing in the early 1920's with the Gaspards' Maple Leaf Orchestra, and was with Robichaux for a year at the Lyric. He was a good musician, and when he left Robichaux immediately found a job with Willie Pajeaud at the Music Box. He was with Pajeaud for a number of years. Bigard joined Kid Rena when Rena's brother Joe gave up playing drums and began working as a revival preacher.

BRAZLEE, HARRISON

Trombone; b. October 25, 1888; d. November, 1954.

Brazlee was born in New Orleans, raised in Pascagoula, Miss., and began playing with the 14-piece Excelsior Brass Band of Mobile, Alabama, during the first World War. The Excelsior was a reading band, and played for most of the social affairs in Mobile, but after the first New Orleans jazz bands started playing at the Gomez Auditorium work got a little scarce for the Excelsior. Brazlee left Mobile in 1921 to join the Lena Orchestra in Jackson, Mississippi, then played a theatre engagement with Professor O'Shay in Beaumont, Texas. He toured through Arkansas and Tennessee with the Rabbits Foot Minstrels, through New England and then through Texas with Ringling Brothers. He met the New Orleans clarinet player, Louis Nelson, travelling with another circus in Houston. When Joe Avery left the Evan Thomas band in Crowley, La., Brazlee replaced him. He had to learn to improvise to stay with the band.

Brazlee was living in New Orleans during the depression, and he played four picnics in four years. He played a few jobs with Dee Dee Pierce during the second World War, then began working steadily with him at Luthjen's in the 1950's. Brazlee was friendly with the young English cornet player, Ken Colyer, and recorded with Ken at a pick-up session released on a subscription arrangement in England. One of the tunes was WALKING IN A WINTER WONDERLAND, and Harrison started playing it at Luthjen's. Dee Dee's wife, Billie, the piano player, turned around to ask Dee Dee what they were playing, and Dee Dee shrugged, "Some tune of Harrison's."

BURBANK, ALBERT

Clarinet; b. March 25, 1902.

Burbank always followed the clarinet players when he watched a parade, and he saved up enough money to buy a clarinet and a few lessons when he was still in his teens. He studied with Lorenzo Tio Jr., and began playing occasional jobs in the 1920's. About 1932 he was playing steadily with Kid Milton's Band. Milton played drums; Ike Robinson, trombone; Lawrence Tocca, trumpet; and Johnny Dave, banjo. After the second World War he was with Albert Jiles for a few jobs,

then with Dee Dee Pierce at Happy Landing in 1947. He and Herb Morand played for two or three years at Mama Lou's, on the lake, then Burbank began playing on Bourbon Street with a number of revival bands. He worked for Paul Barbarin for several months in 1950 and 1951, and recorded in 1951 with Barbarin. He has been working on Bourbon Street since then, except for a few months in 1953 when he was recuperating from a fall in Los Angeles.

CASIMIR, JOHN

Clarinet; b. 1900

Casimir is the manager of the Young Tuxedo Brass Band, and has played E^b clarinet with the band for many years. He plays the B^b clarinet occasionally. He began playing dance work with the B^b in 1919 in a band called the "Young Eagles," with Lee Collins. He has played occasional dance jobs over the years; a few months with Kid Wilson in 1920, and a job at a tavern near the Vieux Carré with Richard Baptiste, an erratic trumpet player, in 1950.

CLARK, JOSEPH Jr. "RED"

Trombone and sousaphone; b. 1893.

Red Clark, out of respect for his father's dying wish that his son wouldn't play a brass instrument, didn't begin playing until he was in his thirties. He was a band follower for years, telling the musicians, "I'll be up with you someday." He began studying with Dave Perkins and joined a large concert band, the Tonic Triad band, in the late 1920's. He worked with the Masonic Brass Band in the 1930's. In 1947, on a parade with the Eureka Brass Band, the sousaphone player couldn't get to the job; so Red let T-Boy Remy, the Eureka's leader, talk him into playing sousaphone. He's played it ever since, and is the manager of the Eureka. He is very serious about the band, and has made an effort to collect and preserve as much of the music of the earlier brass bands as he has been able to locate. Members of the Eureka say that Red will "walk all the way out to the protection levee to get a funeral march." He recorded with the band in 1951.

CLAYTON, JIMMY "KID"

Trumpet; b. March 1, 1901, Magnolia Street.

Kid Clayton is a good blues player, and has been leading a group for several years. He is self taught, and began jobbing around with Jack Carey in the early 1920's. He is still a brass band musician, but plays with pick-up groups. John Handy, the fine alto saxophone player, has been working with Clayton for three or four years. Alden Ashforth and David Wycoff recorded Clayton in 1951, and there is a possibility the session will be released in 1957.

COLAR, GEORGE "KID SHIEK"

Trumpet; b. September 15, 1908.

Wooden Joe Nicholas gave Kid Shiek a few lessons, and Shiek began playing about 1935. He went into the Air Force in 1943, and has been leading a small group since 1945. Eddie Sommers has been playing trombone with him, Leo Montrel then Manuel Paul, sax; Joe Morris, bass; Philip Gilbert, drums; and George Minor, guitar. In 1952, Eddie Richardson, the second trumpet player with the Eureka Brass Band, had a

nervous breakdown, and Shiek replaced him. He is still with the Eureka, and plays occasionally in the St. Bernard district.

DEJONG, HAROLD "DUKE"

Saxophone.

Duke played with Percy Humphrey's first little band in 1925, and in 1930 to 1936, he was leading his own band "Duke Dejong and his Dixie Rhythm Band" on the S.S. Washeta and on the S.S. Dixie between New Orleans and New York. He is playing occasional parades and has worked with Willie Pajeaud for the last few years.

FOSTER, EARL

Drums; d. July 1954.

Foster was a fair drummer, but he was a better talker; so he usually "led" a five or six piece jazz band. Eddie Richardson played trumpet with Earl during the 1920's, and he'd nod at Earl when the band was in the last chorus so Earl would stop conducting at the right time. During the depression Earl worked occasionally with Percy Humphrey in the Quarter. He was injured in an accident in 1945 and was unable to play steadily again.

FRAZIER, JOSIAH "CIÉ"

Drums; b. Feb. 23, 1904, 1123 Touro Street.

Cié began studying with Louis Cottrell in 1917, when he was thirteen, and was playing with Lawrence Marrero in the Golden Rule Band in the early 1920's. He was a fine drummer, well trained by Cottrell, and he worked with most of the popular bands in the city. He was with Celestin in 1927 and recorded IT'S JAM UP and WHEN I'M WITH YOU, DEAR with the band. He joined John Robichaux at the Lyric Theater for a few weeks, then joined A. J. Piron's Orchestra when Paul Barbarin left him. Cié was with Piron until 1932, when he organized his own Sunny South Band. It wasn't successful, and he joined Sidney Desvigne. He was with the W. P. A. brass band for two or three years.

In 1942, he went into the Navy, playing with a Navy band stationed at the Algiers Naval Station. He played a lot of parades and dance jobs during the war, and recorded for Bill Russell. From 1950 to 1952, he was with Celestin and has been working with Percy Humphrey for the last two or three years. He usually replaces Alfred Williams with the Eureka Brass Band when Alfred can't make a job.

GUESNON, GEORGE

Banjo; b. May 25, 1907.

John Marrero gave Guesnon a few lessons on the banjo and he worked his first job at the Hummingbird Cabaret in 1929. He made a lot of tours with the Sam Morgan Band in 1930 and 1931. The regular banjo player, Johnny Dave, was a plasterer and couldn't leave town except for a weekend job. Guesnon marched with the band two or three times, the banjo on a piece of string around his neck. In the late 1930's he was in New York and recorded a few of his own tunes with small groups. He's been in New Orleans since the War, working only occasionally. He is a very temperamental musician. He replaced Lawrence Marrero in the George Lewis Band in 1955, after Lawrence had suffered a stroke, but after a few weeks the band decided it would

be better just to do without a banjo. He recorded with Kid Thomas for Alden Ashforth and David Wycoff in 1951.

HANDY, JOHN

Saxophone; b. 1902, Pass Christian, Miss.

Handy came to New Orleans in 1925 and in a few weeks with Tom Albert and Amos Riley at the Danger Bar, cut everybody in the city. He had a distinctive, exciting style, and he wasn't afraid of contests. Men from Fate Marable's Ten Gold Harmony Kings, on the S. S. Capitol, had a habit of coming into a place, taking off their hat and coat, sitting in with the band and making the less experienced musicians sound bad. One of Marable's men came into the Entertainer's Club when Handy and Red Allen were playing. Handy was still new in town. The man from the riverboat took off his hat and coat and stood up just as the band started playing. The banjo player, Little Dad, was watching him. The riverboat man stopped, listened to Handy, then he picked up his hat and coat and walked out the door.

Handy jobbed around with Amos Riley or Tom Albert, and played the 1928-1929 L & N excursions to Chicago with Kid Howard. He and his brother Sylvester, a bass player, led a band called the Louisiana Shakers in the first years of the depression, then John went to La Vida Dance Hall to lead a band there with Kid Howard and Jim Robinson. The job lasted about seven years.

Handy switched from clarinet to alto sax in the late 1920's, and hasn't played much clarinet since. After a half-hour of practice he starts thinking about what he can make on the alto and gives up. His playing is still brilliant, still exciting, still unrecorded.

HENDERSON, GEORGE

Drums; b. September 17, 1900, in the Seventh Ward. Henderson's favorite drummer was Alec Bigard, and he also took a few lessons from Louis Cottrell. His first band was called the Black Diamonds, and he kept the band together for two or three years. He played occasional jobs with the Sam Morgan Band along the Gulf Coast in the early years of the depression, then worked at the La Vida Dance Hall with John Handy. He has been at Luthjen's with Billie and Dee Dee Pierce in recent years, but has had heart trouble and is no longer playing. He recorded with Kid Thomas in 1951.

HENRY, OSCAR "CHICKEN"

Trombone; b. June 28, 1888 on Coliseum between Valence and Bordeaux.

Chicken was a student of Straight University, and studied piano under Mrs. Louise Adler when he was 12 years old. He took drum lessons, but gave them up because he couldn't hug the girls when he played. He was living in Chicago from 1913 to 1930, and began playing the trombone when he was 31. He played occasional jobs in New Orleans and was with Paul Beaulieu at the 1932 Xavier concert. In 1935 he and Louis Nelson worked as the second trombones in the W. P. A. marching band, and he stayed with the W. P. A. program for two or three years. He has been playing with pick-up brass bands since then, and has been working fairly regularly with Kid Howard's new brass band.

HOWARD, AVERY "KID"

Trumpet; b. April 22, 1908.

When the other kids were dancing, Howard was standing beside the bandstand, watching the drummer. He convinced himself he could play; then started bragging about it. At a party one night, Isaiah Morgan's band was working without a drummer--he'd been slashed by his wife earlier in the evening and was in the hospital--when Isaiah saw Howard come in. Isaiah came over and Howard was trapped. He'd never even held a set of drum sticks. After a lot of effort, Isaiah got him on the stand and sat him down at the drums. He nervously tried using the sticks. To his complete surprise, he could play and an hour later Andrew Morgan, Isaiah's brother, came in with his band, listened to a number and hired Howard on the spot.

Howard's admiration for Chris Kelly, the great blues trumpet player, started him on a \$5.00 cornet a few months later. Chris showed him his scales, gave him a few jobs. Howard started calling himself "Kid" and organized a band of boys his age. Sam Robinson, sax; Sam Williams, trombone; Lawrence Martin, banjo; Ossie Harris, bass; Walter Nolan, drums. In 1928, the Kid's band was larger and he was playing some of the excursions the L & N railroad was running to Chicago. Percy Humphrey was playing second trumpet, John Handy was playing alto.

On one of the three day lay-overs in Chicago, the band was hired to do some street advertising on the south side. They were feeling a little self-conscious until the wagon turned a corner and ran into another wagon advertising with Lee Collins' band. The wagons tied up for three hours, everybody shouting back and forth, the whole district crowding around to hear the only street cutting contest in Chicago history.

The Kid's playing reached its peak in the depression years and he was considered one of the most exciting musicians in the city. He was working nights at the La Vida dance hall with John Handy and Jim Robinson, occasional afternoons with the Young Tuxedo brass band. His own brass band played two tragic funerals--Buddy Petit's in 1931, Sam Morgan's in 1936. One summer Isaiah Morgan hired him for a job in Biloxi, Miss., and a big crowd showed to hear him. The Kid lifted his horn, blew and nothing happened. Local girls had had been passing him home-made whiskey behind the bandstand and he couldn't play a note.

The Kid's playing was still strong in 1944 and he was recorded for the first time with George Lewis for Climax Records. His playing was brilliantly facile and imaginative but within a few months, he was drinking so heavily he couldn't play a job. From 1946 until 1948, he was in virtual retirement, playing only occasional parades. Fump's and Mannie's hired him in 1948--a four-piece job with the drummer, Abbie Williams. In 1952 he joined George Lewis when Percy Humphrey was unable to travel with the band.

HUMPHREY, PERCY

Trumpet; b. January 13, 1905.

Percy Humphrey, a brother of Willie and Earl, started playing drums when he was 13 years old. Trumpet players used to get on him for breaking time so he took trumpet lessons from his grandfather, Jim

Humphrey, and led his first small band in 1925 with Samuel Chase, banjo; and Fete Badie, clarinet. He began playing occasional brass band jobs with the Eureka Brass Band, and went to Chicago with Kid Howard's big band on at least one L & N excursion in 1929. He played a lot of jitneys during the depression, working with the pianist Adam Cato, and Clarence Gabriel, a banjo player in several bands. He was at the La Vida and at the Alamo.

Percy began selling insurance in 1939, and has not played as regularly in recent years. In 1946 he replaced Dude Foster in the Avery-Tillman band at the Jefferson City Buzzards Hall and has been leading his own small band since then. Percy is the leader of the Eureka Brass Band and is the finest brass band trumpet player in the city today. He has a brilliant, exciting style and a beautiful tone. He has set a high standard of musicianship for the Eureka and recorded with the band in 1951. In the same year Percy replaced Elmer Talbert in the George Lewis band and stayed with Lewis until 1953 when the band began traveling. He didn't want to leave his insurance business. He recorded with Lewis and with Paul Barbarin in 1954.

JACKSON, ALBERT "LOOCHIE"

Trombone; b. March 13, 1898.

Loochie studied with Dave Perkins when he was 19 years old and began playing with Kid Thomas's band the next year. He was nervous about playing with the older musicians but Harrison Barnes took him to a parade with the Tuxedo Brass Band in 1920 and he began playing occasional jobs with the band. He worked a few orchestra jobs in Buddy Johnson's place with Manuel Perez but he was primarily a brass band musician. He was with the Young Tuxedo Brass Band from the early 1930's until he joined the church and retired from music in 1953.

JEAN, NELSON

Trumpet; and

JEAN, ULYSSES

Trumpet.

Ulysses Jean and his uncle, Nelson, were both first-rate plasterers, and even though both of them were fine musicians they played very irregularly. Nelson, who could play any instrument, replaced Buddy Petit on the S. S. Madison after Petit's death in 1931. Ulysses toured with Paul Barnes band in 1933 and played occasional jobs with George Lewis and Lawrence Marrero in the 1940's.

JILES, ALBERT Jr.

Drums; b. 1908.

The Jiles family have been drummers since the Civil War, when a grandfather, Olivier, was a drummer boy. Albert's father and his uncle, Clay, were both drummers; Clay with the Excelsior Brass Band. The family moved into the city from Thibodeaux after Albert's father died in 1913, and he began taking drum lessons from Professor Chaligny when he was 16. He played a lot of lawn parties with a piano player named Herman Roberts. They lasted three or four hours and the music was nothing but blues. There were always more men than women so there were a lot of fights.

One night Chris Kelly's band played a concert; then went to play a dance at Perseverance Hall. Eddie Woods came back for his drums and asked Jiles if he'd help carry them over to the hall. Jiles told him he was learning to play and after five or six numbers, Chris called him over and said, "Cous', can you play?" Jiles nodded, so Chris let him sit in for three or four numbers. When he got off the stand, Chris asked him if he was doing anything the next night, and hired him for a little four-piece job. The dance was raided by the police, and Jiles was almost arrested as a Jamaican. There were several thousand of them in the city illegally.

He worked as the regular drummer with Bill Hamilton's Oriental Orchestra for three or four years. Hamilton, a guitar player, was an iceman living on Marais Street. Lawrence Tocca played trumpet; Eddie Sommers, trombone; and Melvin Frank, clarinet. The orchestra played a lot of Monday night lodge banquets. In 1931, he and Albert Fernandez, a trumpet player, organized the Crescent City Serenaders with Frank Crump, saxophone; and Clifford Bijou, banjo. Work was slow and he worked days in the Crescent City Pottery Works. During the second World War, he served in the Navy and after his discharge, tried to organize a band with Albert Burbank, clarinet; Elmer Talbert, trumpet; and Lester Lewis, piano.

They couldn't find a lot of work but there was an interesting home recording made in 1946. Jiles has been playing for several years at Happy Landings; first with Israel Gorman, and later with Andrew Morgan. He recorded with Peter Bocage in 1954. His drum set includes a set of four small tuned bells, tuned to a pentatonic interval similar to many African scales.

JOHNSON, EDWARD "NOON"

Guitar and bazooka; b. about 1900.

Noon Johnson jobbed around the city for years as a guitar player, but for several years has been leading the city's most successful novelty band, a three-piece skiffle band with himself on bazooka, Sam Rankin on guitar, and often Harrison Verret on banjo. Noon is not well, and the trio has been inactive for several months. He recorded for Bill Russell as a vocalist early in the 1940's.

JOSEPH, WILLIE

Clarinet; d. 1951.

Joseph played in the city for many years. He was playing in the district before 1917 and was with Ridgely in 1926 and Louis Dumaine in 1927. He recorded with Dumaine's Jazzola Eight. During the 1930's he worked on endless jitney jobs with Percy Humphrey and William Pajeaud. He moved out of New Orleans during the second World War and during a two-week visit to see friends in 1951, he was killed in an automobile accident.

LANDRY, AL

Trumpet.

Landry was a brass band musician and worked with the Lions Brass Band and the Tuxedo Brass Band in the late 1920's, and with the Eureka for many years. He took over as leader of the Eureka when Willie Wilson died. During the 1940's, he was at Luthjen's with Big Eye

Louis Nelson, clarinet; Ernest Rogers, drums; and Benny Turner, piano, and with the Tulane Brass Band in 1945.

LEARY, HERBERT

Trumpet; b. about 1905.

Leary's large swing band was Sidney Desvigne's only serious competition for most of the big band jobs during the 1930's. He did a little arranging himself, but usually played a lot of Ellington arrangements. Son Johnson played alto with him; Ernie Cagnieletti, trumpet; and Percy Gabriel. Leary is no longer active.

LEWIS, GEORGE

Clarinet; b. July 13, 1900, 1819 Dauphine Street.

A metal sign above the sidewalk, "George Lewis and His Four Friends--Music for All Occasions." George's house faced a little courtyard at the end of a passageway between a board fence and the house in front. Three small rooms and a kitchen for George, his wife, Jeanette, his daughter, Shirley, and his mother. In the afternoon, light came in the kitchen windows; in the evenings, Jeanette sewed clothes for Shirley by the light of kerosene lanterns. The kitchen was the center of the house. George's playing always seemed more beautifully intense in his kitchen; his imagination freer, his sensitive control a unique musical experience. Bill Russell's most deeply moving recordings of George were made in the kitchen, George sitting on a bench beside the window.

George was no different than a lot of other boys. When he was seven, his mother gave him 25¢ to go buy a toy violin. The store was out of violins, so he bought a toy fife. His family was living behind Hope Hall, a dance hall, in 1907. Inspired, he bought his first clarinet when he was 16 with a carefully save \$4.00, and began to play by himself. In 1917, he spent the summer with his aunt across Lake Ponchartrain, at Mandeville, playing in a little band called the Black Eagles that only knew one number.

In his early years George's playing was not outstanding. In 1919 he was in a little band with Leonard Parker, trumpet and Dan Moody, trombone. He played a few jobs--in Edmond Hall's place--with Buddy Petit's Black and Tan Orchestra in Covington, La., in 1920. When the band broke up, he and Buddy came back to New Orleans and joined Earl Humphrey. He was with Kid Rena one night at Jerusalem Hall in 1922 when Rena won a gold cup from Papa Celestin.

The first George Lewis band was formed in 1923. George had Red Allen, Ernest Kelly, trombone; Arthur Mitchell, bass; Fats Martin, drums; Dad, banjo. It was just another kid's band, scuffling for work with others like the Young Tuxedo, the Young Superior, the Young Morgan, the Young Eagle. In 1924, George remembers making and unissued recording session with Lee Collins. Everybody was too drunk to remember the company.

In these years, he was taking any jobs that came along. George remembers advertising on the street one day and finding Buddy Petit's band in a wagon with Buddy too drunk to play. They played his band right off the street. The next Sunday, they caught Buddy's wagon again with Buddy sitting on the floor, his head drooping. They backed the wagons up back to back, then somebody chained the wheels together and Buddy jumped up with his horn, sober, for Buddy. Grin-

ning at the crowd, Buddy cut them down to size the rest of the afternoon. He "wore 'em out."

George played his first funeral on St. Joseph's Day, March 19, 1923 with the Eureka Brass Band; and has worked with them occasionally since that time. In 1928 he was out with a broken leg, then was with Arnold DuPas' Olympia Band until 1932. Work was scarce; George went into the country to join the great Evan Thomas at Crowley, Louisiana. Evan's Black Eagles had been enlarged; a tired, discouraged Bunk Johnson was playing second trumpet. In the spring of 1933, Evan was murdered at a dance; and after a few jobs, the Eagles disbanded.

In New Orleans, George couldn't find enough work and went on the river as a stevedore. He played occasional parades and funerals with Kid Howard's Brass Band or the Eureka. At Mannie's, his little band played dance music for a neighborhood crowd. It was a small group usually with clarinet lead, Lawrence Marrero, banjo; Drag Pavageau, bass; Roy Evans, drums.

During the war, he played weekends at the Harmony Inn with Lawrence Marrero and a number of drummers. When Bunk Johnson came into the city to record in 1942, Big Eye Louis Nelson was sick in bed, and Bunk remembered a clarinet player named George Stewart--he thought that was the name--who had been with Evan Thomas in the early 1930's. They found George and he recorded with Bunk in the spring and again in the fall. The next year Bill Russell came into the city to record and since Bunk was in California, he'd written George asking him to get a band together. Kid Howard was used on trumpet and the records were issued under George's name on Climax Records. In the fall of 1945, George, Alton Purnell, a pianist; Drag Pavageau, and Jim Robinson, joined Bunk Johnson and Baby Dodds to open at the Stuyvesant Casino in New York City.

The appearance of a New Orleans group at a moment of revived interest in New Orleans music caused a sensation. Despite a great deal of ill-feeling between Bunk and the rest of the band, there was a second New York trip the next spring. Bunk went his own way a year later, and George went back to his old job at Mannie's. He worked without a trombone unless someone in the city to hear the band paid the club a night's salary for Jim Robinson. Coo-Coo Talbert played trumpet until his death in December, 1950; Percy Humphrey replacing him until the band made its first tour out of the city in 1952. Kid Howard has been with George since then.

George is a thoughtful, dedicated musician who has developed a personal style of great imaginative power. His playing, despite recent illness, is still brilliantly exciting. He has recently returned from a successful tour of Europe and France.

LEWIS, ROBERT "SON FEWCLOTHES"

Bass drum; b. March 10, 1900.

Lewis has been a bass drum man since 1925, when he began playing with the Tulane Band under Amos Riley. He has been with the Eureka Brass Band since 1939 and recorded with the band in 1951. He is a fine, exuberant drummer.

MADISON, LOUIS "KID SHOTS"

Trumpet; b. Feb. 19, 1899, d. Sept. 1948.

Shots was in the Waif's Home band with Louis Armstrong in 1915, playing drums. He studied the cornet with Davey Jones, Joe Howard, and Louis Dumaine; and jobbed around with the old Eagle Band. He began playing second cornet with the Original Tuxedo Orchestra in 1923, and recorded with the band in 1925. His muted trumpet is very effective on their recording of CARELESS LOVE. When the band broke up later in the year, Shots went with Ridgely and stayed with him for about a year. He played small dance jobs and went into the W. P. A. brass band in the 1930's. He was a fine brass band musician, and was with the Young Tuxedo or the Eureka Brass Bands in the 1940's. He recorded for Bill Russell with the George Lewis band. He was at a small dance hall near the lake until a few months before his death.

NELSON, GEORGE

Saxophone; b. about 1905 and

NELSON, LOUIS

Trombone; b. about 1907.

George Nelson began playing a year or so ahead of Louis. He played a few jobs with Paul Barbarin, then was on the S. S. Madison with Ruben McClennan, who took over the Buddy Petit group when Buddy died. He stayed on the boat from 1930 until about 1936, when he was afflicted with an arthritic condition in his jaw and had to give up playing. Louis began playing with Mike DeLisle's "Hollywood Orchestra" in 1931, then was hired by Sidney Desvigne's large and successful swing orchestra. He drank heavily and at the W. P. A. brass band tryouts, he had to be carried outside. He was second trombone in the band.

Desvigne had to let him go a few months later, and replaced him with Eddie Pierson. Nelson found a job with Bebé Ridgely. He has been playing brass band jobs or occasional dance jobs for years and is working steadily as a driver for the Post Office. He has been with Kid Thomas' band in Marrero since 1954. He recorded for Bill Russell with Big Eye Louis Nelson, the clarinet player, in the 1940's.

PAJEAUD, WILLIE

Trumpet; b. 1895 on Dumaine Street between Marais and Villere.

Pajeaud is the last of the great "funeral" trumpet players. With the Eureka Brass Band or the Young Tuxedo Brass Band, he plays the trumpet solos that are the heart of almost all of the old dirges. The musicians in his regular band, the Eureka, sometimes will turn around after the solo on FALLEN HEROES and call out, "Hey, Manuel Perez!" This is a compliment of a high order. He studied with Perez when he was fifteen and his playing has the wide lip vibrato of 19th century brass band music. He has always said that he is not a "Jazz" musician and does not think of himself as an improviser, but Pajeaud can play some of the most exciting music around on a dance job.

After his first lessons with Perez, Pajeaud's family moved to Chicago, but he studied again with Perez in 1915 when Perez had a band at the Arsonia Café. The clarinet player, Lorenzo Tio Jr., was giving lessons, too, and one of his pupils was Omer Simeon. When Pajeaud came back to New Orleans in 1919, he began looking for jobs,

and got a funeral with the Tuxedo Brass Band. He came in right on the triplets on GARLAND OF FLOWERS and Celestin gave him a steady job. He went into the Gaspards' Maple Leaf Orchestra in 1920, then replaced Louis Armstrong at Anderson's when Louis went with Marable for the summer of 1921. He played a lot of steady jobs; with Robichaux, at the Bungalow with Walter Decou and in 1925, he replaced Sam Morgan in the Sam Morgan band when Sam had his first stroke. They played as the Magnolia Orchestra for a few months, then broke up. In the late 1920's, he worked seven nights a week at the Alamo dance hall with Danny Barker, Yank Johnson and Wilhelmina Booth.

The depression years were relatively easy for Pajeaud. He had saved his money and he went into the cigar business. He led his own band nights; at Tom's Road House, with James Cobert, saxophone, for a while; then for years at the Music Box with Alec Bigard or Joe Strode, drums; Willie Joseph, clarinet; Yank Johnson, trombone; George Augustin, bass; and Babe Son, guitar. The war years put him out of the cigar business, defense plants taking away his workers, but the music business picked up and he had a steady jitney job with Boots and Sport Young.

Pajeaud is still playing with the Eureka, but he has purchased a barroom and can't get away to play many evening jobs. He has to leave his wife to watch the place and she doesn't like to be left alone for too long a time. He recorded with the Eureka in 1951 and plays the first solo chorus on the recording of GARLAND OF FLOWERS.

PAUL, MANUEL

Saxophone, banjo; b. Feb. 2, 1904 in the Carrollton District. Paul is another member of the fine Eureka Brass Band. He was playing occasional dance jobs with T-Boy Remy, the leader of the Eureka, in the 1940's, and Remy talked him into joining the band. Paul insisted on playing the baritone horn parts, and his musicianship has been an important factor in the band's style. He began studying the violin when he was eighteen, played the banjo for ten years, then switched to saxophone. He was with the W.P.A. band during the depression.

Paul plays a lot of dance jobs and was with Kid Thomas' band in Algiers from 1943 to 1954. He recorded with the Eureka in 1951 for Alden Ashforth and David Wycoff. He plays the beautiful solo written for baritone horn in WESTLAWN DIRGE.

PICHON, WALTER "FATS"

Piano; b. about 1906.

Fats has been a popular musician in the city for many years. He began playing in the 1920's with Amos Riley at the Danger Bar, and did some of the arrangements for the Sam Morgan band. He had his own band for a short time in 1927 and had Red Allen playing trumpet; Paul Barbarin, drums; Henry Kimball, bass; Ray Brown, trombone; and James Cobert, saxophone. They were all with Sidney Desvigne a few months later on the S.S. Inland Queen. Fats stayed with Desvigne off and on for several years, traveling a lot, leading his own bands. He was with Piron for a year in the late 1930's. He has been working as a night club pianist in the last few years and has recorded extensively.

PIERCE, BILLIE

Piano; b. about 1905 in Pensacola.

Billie's maiden name is Gootson, and she's a younger sister of Sadie Gootson who was with Buddy Petit in 1931. Billie learned to play in Florida and once played for Bessie Smith when she was sixteen. Bessie was supposed to sing in a show and her accompanist was sick. About 1930, Billie came to New Orleans and played a few jobs for Sadie with Petit. During the depression years, she played jitney jobs in the Quarter with her husband, Dee Dee Pierce, and George Lewis. For several years, she and Dee Dee have been working at Luthjen's. Billie is one of the last of the "classic" style blues singers and is a fine band pianist. She recorded with Dee Dee for Alden Ashforth and David Wycoff in 1951.

PIERCE, JOSEPH DE LACROIS "DEE DEE"

Trumpet; b. February 18, 1904.

Dee Dee wanted to take lessons from Kid Rena, but Rena was always too drunk to show him anything. Chris Kelly took a liking to him and showed him his fingering and Dee Dee picked up enough of Chris' tricks to go out and cut Rena the next time Rena was out advertising. He had a little formal training from Professor Chaligny and organized a band with Arnold DuPas, drums; Race Cobet, saxophone; and Louis Green, bass. He played casual dances for years, one of a lot of good young trumpet players. In 1933, Paul Barnes organized a swing band to play through southern Louisiana, and Dee Dee toured with him for a few months. He and Billie played a lot of jitneys in the Quarter and he became a fine blues accompanist. He marched with the Young Tuxedo Brass Band for years, played a few months at Happy Landing in 1947 with Albert Burbank, and toured with Ida Cox. Billie was the pianist on Ida's last tour through the south.

Dee Dee has gone blind in the last two years, and has had to give up his day job as a brick layer, and he and Billie are living on their meager earnings from Luthjen's. He is still playing well when he is not drinking. He says that he misses playing the parades more than anything else. He recorded in 1951 for Alden Ashforth and Dave Wycoff, playing a lot of Chris Kelly's music and singing a very beautiful ALL OF ME.

RICHARDSON, EDDIE

Trumpet; b. April 18, 1903.

Richardson began playing under Rena when he was fifteen years old and his first job was a parade with Rena's brass band. He played casual jobs across the lake with Earl Foster and was in the W.P.A. band in the 1930's. He went into the Eureka Brass Band when T-Boy Remy moved to Los Angeles, and recorded with the Eureka in 1951. A few months later, he suffered a complete nervous breakdown and was hospitalized for quite some time. He began playing with the Gibson Brass Band early in 1954 and has been playing regularly with them since then. He is a tasteful trumpet player, a natural second man.

RODDY, REUBEN

Alto saxophone; b. May 5, 1906 in Joplin, Missouri.

Roddy is one of the few musicians from another part of the country to live and play in New Orleans. He began playing in Kansas City with

the piano player, Bill Basie, in Walter Page's Blue Devils in 1926 and was with the band until 1931. He played occasional jobs with Bennie Moten and went into Texas on several tours with Moten and Page. He moved to New Orleans in 1945 and joined the Eureka the next year. With the band, he plays the E^b clarinet parts on the alto sax on the reading jobs, and he and Manuel Paul have developed duets on the rest of the repertoire. He recorded with the band in 1951. Roddy was with the Kid Thomas band for two or three years, working Saturday nights in Marrero. His playing was superb Kansas City style alto saxophone and he was a little out of place in Thomas' band. He is playing occasional dance jobs and doing a little porter work.

SOMMERS, EDDIE

Trombone; b. about 1905.

Sommers was working with George Augustin's Moonlight Serenaders in 1928, and was hired along with everyone else in the band when Piron fired his whole band and got the Serenaders to replace them. He had played a few jobs with Bill Hamilton's Oriental Orchestra before joining Augustin. He has been working dance jobs with Kid Sheik's small band for several years.

STEVENSON, BURKE

Bass and trumpet; b. April 14, 1899 in Plaquemine, La.

Stevenson's family worked on the Magnolia Plantation and he took lessons along with Chris Kelly and Harrison Barnes, from Jim Humphrey when Jim came out to the plantation. He played cornet with the Deering Brass Band. He moved into New Orleans in 1917 and played cornet until the depression. He worked as second trumpet in Kid Rena's brass band until about 1936. He began playing bass, and has worked steadily with Kid Thomas for about fourteen years. He still plays a number or so on the trumpet while Thomas is having a sandwich.

TALBERT, ELMER "COO COO"

Trumpet; b. Aug. 8, 1900; d. Dec. 13, 1950.

Talbert was another pupil of Kid Rena's and began playing with Rena's Brass Band in the early 1930's. (His first dance job was with Arnold DuPas' Olympia Band in 1929 with George Lewis.) He was at Mamie's Beer Garden in 1935 with Paul Barnes and Johnny St. Cyr. After Bunk Johnson's death in 1948, Coo Coo replaced him with George Lewis' band and worked days as a laundry man, playing nights. He had a stroke in 1947 and had another in 1950, killing him. Coo Coo recorded with Lewis in the late 1940's and played in a muffled, restrained ensemble style very much integrated with the ensemble. He was a fine vocalist, and shouted the words of two blues on the sides that were released.

Talbert had recorded a small home disc with Albert Jiles in 1946, before his first stroke, and the difference of style is great. In 1946, he was a tasteless, nervous screamer.

TOCCA, LAWRENCE

Trumpet; b. about 1905.

Tocca is another of Chris Kelly's pupils. He began playing with Bill Hamilton's Oriental Orchestra in the late 1930's, then worked with Kid Milton in the first years of the depression. He and Emile Barnes

worked together for years during the second World War, usually at the Harmony Inn. He was with Barnes in 1951, worked a few jobs with George Lewis after Elmer Talbert's death, and recorded with Dee Dee Pierce and Barnes in 1951. He has stopped playing in the last two or three years, and has sold his horn. His wife has asked him to give it up.

VALENTINE, THOMAS "KID THOMAS"

Trumpet; b. February 3, 1896 in Reserve, La.

Thomas' father was a musician and Thomas had his choice of any instrument in the house to start playing. He took a few lessons on the cornet and began playing jobs in Reserve in 1915. The bands from the Reserve side of the river used to cross over in skiffs to play jobs on the other side. Thomas got his first job when a skiff overturned after a dance job and the trumpet player drowned. He moved into Algiers in 1923 and played with a little band managed by the banjo player, Elton Theodore. Albert Jackson played trombone; Steve Angram, clarinet; and Tommy Henderson, drums. They played the three numbers they knew all night on their first job. After two or three years, Thomas was leading the band and there was trouble over a band concert in Algiers. He was playing against the Red Allen band, with a big leather briefcase as the prize. The judges gave it to Allen, but Thomas was angry and got a policeman. He made the policeman listen to the applause and the policeman took the briefcase away from Allen and gave it to Thomas. After that, for several years, it was difficult for Thomas to get many colored jobs on the Algiers side of the river.

In 1936, Thomas became associated with the club owner, Specks Rodriguez, and worked with Specks off and on in a number of clubs until Mardi Gras, 1957, when they had trouble. Theodore was with him at the beginning; Wilfred Boce, saxophone; and Joe James, piano. A lot of musicians were with the band, and during the war, it was up to fifteen pieces. Joe James is still with him; Burke Stevenson is playing bass; Edmund Washington, saxophone; Sammy Penn, drums; and Louis Nelson, trombone. Thomas was recorded without the rest of the band in 1951 by Alden Ashforth and David Wycoff.

Thomas is a trumpet player of almost unbelievable power and endurance. He often plays fourteen or fifteen hour jobs and finishes playing with the same ringing, strong tone he had at the start of the job. The band has limitations but it is about the hottest band in the city.

WARNER, ALBERT

Trombone; b. about 1895.

Warner and Ernest Rogers, the drummer, grew up together and played together for many years. Warner began playing with Kid Rena's Brass Band in the 1930's, moved to the Young Tuxedo, and has been first trombone player with the Eureka Brass Band for years. He recorded with Bunk Johnson in the early 1940's, and with the Eureka Brass Band in 1951. He and Sonny Henry, the other Eureka trombone player, are the most exciting trombone team in the city.

WASHINGTON, EDWARD "SON WHITE"

Drums; b. October 12, 1902 in Natchez, Mississippi. Son's family brought him here as a baby and he worked for Dave Perkins to earn some drum lessons about 1920. He started with Foster Lewis' Jazz Band, playing Sunday evening dances at St. Theresa Hall. He was with the Avery-Tillman band at Tyler's and at the Jefferson City Buzzard's Hall from 1945 to 1946, and plays occasional brass band jobs.

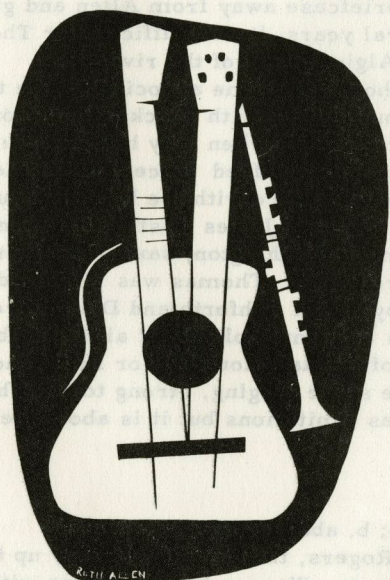
YOUNG, AUSTIN "BOOTS"

Trombone and bass; and

YOUNG, "SPORT"

Saxophone.

The Young brothers played together for Willie Pajaud at one taxi dance hall or another for years. Boots was at the La Vida with Charlie Love, but lost his teeth and had to give up the trombone. He switched to bass and recorded for Bill Russell in the early 1940's.



RUTH ALLEN

THE BRASS BANDS AND ORCHESTRAL GROUPS

1931-42

The **BLACK DIAMONDS** - 5 pieces. A dance orchestra organized in the 1930's by a drummer, George Henderson, and a trumpet player, Albert Fernandez.

The **CREOLE SERENADERS** - 8 pieces. A dance orchestra active in the 1930's. See Bocage, Peter.

The **CRESCENT CITY ORCHESTRA** - 20 pieces. A semi-professional symphonic orchestra organized in 1932. See Beaulieu, Paul.

The **CRESCENT CITY SERENADERS** - 5 pieces. A dance orchestra active from 1931 to 1934. See Jiles, Albert.

The **DIXIE RHYTHM BAND** - 8 pieces. A ship's orchestra made up of New Orleans musicians; active in the 1930's. See Dejong, Harold.

The **HOLLYWOOD ORCHESTRA** - 8 pieces. A dance orchestra active in the early 1930's. See Morgan, Andrew.

The **LOUISIANA SHAKERS** - 6 pieces. A dance orchestra organized in 1931. See Handy, John.

The **SUNNY SOUTH BAND** - 5 pieces. A dance orchestra organized in 1932. See Frazier, C.E.

The **W. P. A. BRASS BAND** - 57 pieces. Early in the New Deal years, a number of acts were passed to aid the nation's musicians. The W.P.A. band was organized in January, 1935, under the provisions of the Emergency Relief Act, and was known first as the E. R. A. band. The musical director was Louis Dumaine and he was assisted by Pinchback Tourro. Most of the city's reading musicians were in the band, and they marched down Canal Street during National Music Week in 1935 and played a concert at the City Park band shell during the summer. There were extensive try-outs for the first chair jobs, and George McCullough and Harrison Barnes became the solo trumpet and trombone players. The band was not too active in the last years of the depression.

The **YOUNG TUXEDO BRASS BAND** - 10 pieces. The Young Tuxedo was organized by the E^b clarinet player, John Casimir, in the 1930's, and he continues to manage the band. The personnel isn't steady, but Vernon Gilbert and Andrew Anderson, trumpets; Joe Avery and Albert Jackson, trombones; John Handy, saxophone; Walter Knox, bass drums; and Cornelius Tillman, tuba, have played with the band more or less regularly in recent years.

THE BRASS BANDS AND ORCHESTRAL GROUPS

1931-42

The BLACK DIAMONDS - 5 pieces. A dance orchestra organized in the 1930's by a drummer, George Henderson, and a trumpet player, Albert Fernandez.

The CREOLE SERENADERS - 8 pieces. A dance orchestra active in the 1930's. See Baccage, Peter.

The CRESCENT CITY ORCHESTRA - 10 pieces. A semi-professional symphonic orchestra organized in 1932. See Beaulieu, Paul.

The CRESCENT CITY SERENADERS - 5 pieces. A dance orchestra active from 1931 to 1934. See Rice, Albert.

The DIXIE RHYTHM BAND - 8 pieces. A ship's orchestra made up of New Orleans musicians, active in the 1930's. See Ujwang, Harold.

The HOLLYWOOD ORCHESTRA - 8 pieces. A dance orchestra active in the early 1930's. See Morgan, Andrew.

The LOUISIANA SHAKERS - 5 pieces. A dance orchestra organized in 1931. See Handy, John.

The SUNNY SOUTH BAND - 5 pieces. A dance orchestra organized in 1932. See Foster, Ole.

The W. P. A. BRASS BAND - 27 pieces. Early in the New Deal years, a number of acts were passed to aid the nation's musicians. The W. P. A. band was organized in January, 1935, under the provisions of the Emergency Relief Act, and was known first as the E. R. A. band. The musical director was Louis Dumaine and he was assisted by Pinchback Toussaint. Most of the city's leading musicians were in the band, and they marched down Canal Street during National Music Week in 1935 and played a concert at the City Park band shell during the summer. There were extensive try-outs for the first chair jobs, and George McCullough and Harrison Barnes became the solo trumpet and trombone players. The band was not too active in the last years of the depression.

The YOUNG TUXEDO BRASS BAND - 10 pieces. The Young Tuxedo was organized by the E. P. clarinet player, John Gastner, in the 1930's, and he continues to manage the band. The personnel isn't steady, but Vernon Gilbert and Andrew Anderson, trumpets; Joe Avery and Albert Jackson, trombones; John Handy, saxophone; Walter Knox, bass drums; and Cornelius Tillman, tuba, have played with the band more or less regularly in recent years.

1957

On hot summer Sundays, there are still parades. Swedish school groups marching in special services. Lodges parading for an anniversary. There are still occasional parades throughout the year. Most funerals seem to be on a Sunday afternoon and somebody walks along in the band holding an umbrella over the casket. The Eureka Brass Band is playing superbly; the Young Friends will and daily parties are and with dancing, dancing crowds through the afternoon. There are a few younger musicians playing on the street with the fire and excitement of the older men. The brass bands are the most exciting bands in the city, and they will be playing for a few more years.

In the older dance places, there are a handful of bands playing in the older style. All of them for white audiences. The jobs are low paid, non-union. The Thomas' band can still swing a crowd, but the others just stay even. There are no younger musicians and for these jobs, and when the older men are no longer there to play, recorded music will take over. Lathen's, with its year-round Christmas atmosphere, or Happy Landings, with its fancy jazz, will use other musicians.

There are as many young colored musicians in New Orleans as there ever were; some of them playing brilliantly. The crowded night clubs along Claiborne Avenue or along LaSalle are crowded with the younger New Orleansians, listening and applauding. Most of the playing that is distinctive New Orleans, there is nothing in the playing that is distinctive New Orleans. Their music is derived from other men's recordings, from cities that first knew that it was alright to play the music the way it was to you when they heard New Orleans musicians playing years ago. The young couples like the music that's popular. They don't care much what it is. But at a picnic or an occasional dance where there will be some of the older men playing, they'll make their heads trying to decide how to dance to the music.

Within a few years, the line of continuity in the city's music will have ended and there will be only a few quiet, elderly men to remember the days that have passed. They were days of a literally ex-istent creative impulse that perhaps could never have been sustained but that left behind a body of music that is, in its final sense, eternally new.

1957

On hot summer Sundays, there are still parades. Sunday school groups marching to special services. Lodges parading for an anniversary. There are still occasional funerals throughout the years. Most funerals seem to be on gray, drenched afternoons and somebody walks along in the band holding an umbrella over the snare drum. The Eureka Brass Band is playing superbly; the Young Tuxedo will suddenly catch fire and walk with shouting, dancing crowds through the afternoon. There are a few younger musicians playing on the street with the fire and exuberance of the older men. The brass bands are the most exciting bands in the city, and they will be playing for a few more years.

In the older dance places, there are a handful of bands playing in the older style. All of them for white audiences. The jobs are low paid, non-union. Kid Thomas' band can still swing a crowded hall but the others just stay even. There are no younger musicians for these jobs, and when the older men are no longer there to play, recorded music will take over. Luthjen's, with its year 'round Christmas streamers, or Happy Landings, with its fancy jigsaw scroll work, will use other musicians.

There are as many young colored musicians in New Orleans as there ever were; some of them playing brilliantly. The colored night clubs along Claiborne Avenue or along LaSalle are crowded with the younger New Orleanians, listening and applauding. Musically, there is nothing in the playing that is distinctively New Orleans. Their music is derived from other men's recordings, from cities that first knew that it was alright to play the music the way it was in you when they heard New Orleans musicians playing years ago. The young couples like the music that's popular. They don't care much what it is. But at a picnic or an occasional dance where there will be some of the older men playing, they'll shake their heads trying to decide how to dance to the music.

Within a few years, the line of continuity in the city's music will have ended and there will be only a few quiet, elderly men to remember the days that have passed. They were days of a fiercely exultant creative impulse that perhaps could never have been sustained but that left behind a body of music that is, in its final sense, eloquently human.

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 K.C. Ladd
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 JAZZ ORCHESTRA
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Harmon Ham
 MOOSE MARCH
 BUNK JOHNSON'S
 ORIGINAL SUPERIOR BAND
 Co-sponsored by Jazz Information
 No. 9 (137)
 Bunk Johnson, Trumpet; George Lewis, Clarinet; Jim Robinson, Trombone; Lawrence Warlick, Bass; Austin Young, Bass; Walter Brown, Piano; Ernest Rogers, Drums.
 Recorded in New Orleans, Louisiana, 1941

CL-MAX
 DEEP BAYOU
 BLUES
 GEORGE LEWIS AND HIS
 NEW ORLEANS STOMPERS
 101-B
 GEORGE LEWIS, Trumpet; Jim Robinson, Trombone; Lawrence Warlick, Bass; Austin Young, Bass; Walter Brown, Piano; Ernest Rogers, Drums.
 Recorded in New Orleans, Louisiana, 1941
 DISTRIBUTED BY
 BLUE NOTE RECORDS, N.Y.C.

NEW ORLEANS
 PORK CHOP RAG
 HERE MOHARD
 & HIS NEW ORLEANS JAZZ BAND
 (Instrumental)
 Recorded in New Orleans, Louisiana, 1941
 HERE MOHARD, Piano; George Lewis, Clarinet; Jim Robinson, Trombone; Lawrence Warlick, Bass; Austin Young, Bass; Walter Brown, Piano; Ernest Rogers, Drums.

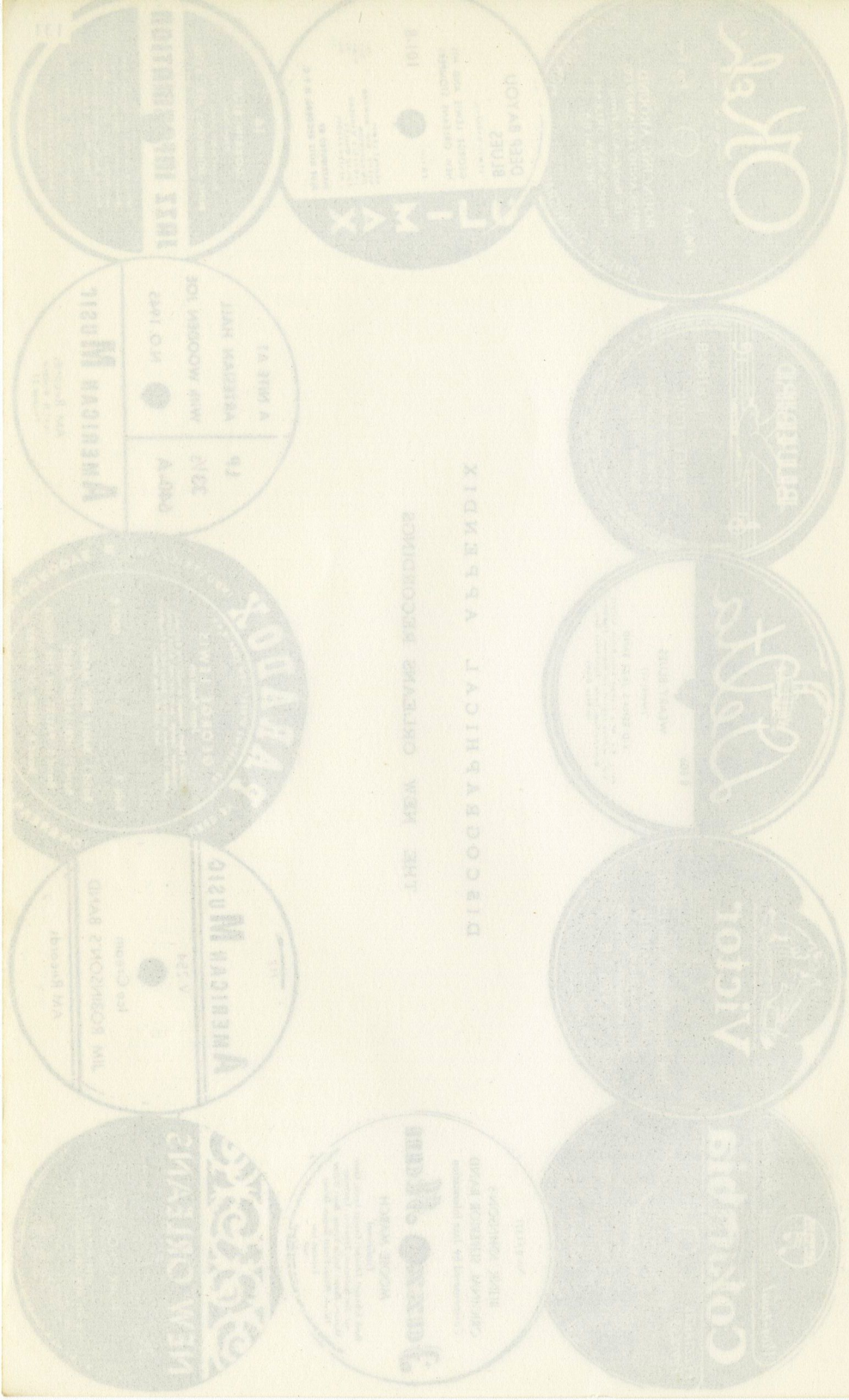
AMERICAN MUSIC
 V.254
 Ice Cream
 JIM ROBINSON'S BAND
 AM Records

PARADOX INDUSTRIES, INC.
 GEORGE LEWIS
 Jim Robinson
 Blues, Rag, Jazz, Vocal; Jim Robinson, Piano; George Lewis, Clarinet; Austin Young, Bass; Walter Brown, Piano; Ernest Rogers, Drums.
 6001 B
 Side 2
 Band 1. BUGLE BOY MARCH
 Band 2. JERUSALEM BLUES
 Band 3. PAULET ON THE FLOOR
 Band 4. SHEIK OF ARABY

AMERICAN MUSIC
 AM Records
 1637 N. Ashland
 Chicago 27
 A NITE AT
 ARTESIAN HALL
 With WOODEN JOE
 N.O. 1945
 LP
 33 1/3
 640-A

JAZZ INFORMATION
 14
 SOBRIER BLUES
 (Instrumental)
 BUNK JOHNSON'S JAZZ BAND
 Recorded in New Orleans in 1943 by
 WILLIE "BUNK" JOHNSON, Trumpet; Albert Warner, Trombone; George Lewis, Clarinet; Jim Robinson, Bass; Austin Young, Bass; Walter Brown, Piano; Ernest Rogers, Drums.
 RECORDS BY JAZZ INFORMATION
 FORTUNE DISTRIBUTORS
 CORPORA RECORDS CO., INC.
 1815 W. 18th St., Chicago 24, Ill.
 131

DISCOGRAPHICAL APPENDIX
 THE NEW ORLEANS RECORDINGS



THE NEW ORIENTAL RECORDINGS

ДИСКОГРАФИЯ ОРЕНТАЛ

There was very little recording done in New Orleans until the 1940's and the New Orleans "revival". Many of the city's musicians recorded away from New Orleans, but out of the city they were considered a sort of "elite," and the recordings have a self-consciousness that the few recordings made in the city are without. Five groups were recorded in the 1920's, and four of them were dance orchestras working regularly in the city. The recordings are very different in sound from the Chicago studio groups or theatre orchestras that recorded with New Orleans men.

Early cylinder phonographs could record as well as play, and most of the older musicians probably recorded for their own amusement at one time or another. Willie Cornish has recalled that the Bolden band made a cylinder, and George Baquet recalled recording in 1912. None of the early cylinders is known to have survived. Buddy Petit recorded with his band, including Phil Coycault, clarinet, and Roy Evans, drums, in 1920; six copies of the record exist but none has been located. A 1925 home recording with Dee Dee Pierce and Emile Barnes is still with Dee Dee's records, but it was cut on an aluminum disc and is no longer playable. There is a glass base home recording of TIGER RAG and HIGH SOCIETY made in 1946 by Coo Coo Talbert, Albert Burbank, Albert Jiles, and a younger pianist in the collection of S. B. Charters, and there is a recording of the Avery-Tillman band done about 1946 in Wilbur Tillman's records. The Talbert recording was made before his stroke and is of considerable interest, but both it and the Avery-Tillman disc were very poorly recorded. George Lewis also recorded in New Orleans as early as 1924 for a commercial company, possibly Okeh, with a band including Lee Collins, trumpet; Tink Baptiste, piano; Alex Scott, bass; and Roy Evans, drums. The men were drunk, however, and the sides were never issued.

The earliest commercial recordings were of orchestras that were known to white audiences and were playing in polite surroundings. The Werlein Music Co. arranged for Armand J. Piron's Orchestra to record for Victor, and the band went to New York City to record in the fall of 1923. Victor was more interested in a jazz novelty than in a simple dance style, and the band was carefully rehearsed to give the sound that Victor wanted. The records were disappointing. There was almost no opportunity for the hotter men in the band to play out. There is a little of Tio's fine technique in a series of breaks on RED MAN BLUES, but probably the most interesting moment is Steve Lewis' joyously ratty background to Bocage's solo on MAMA'S GONE GOODBYE. The recording balance was more favorable to Steve than it was on the later recordings.

The orchestra recorded for Columbia and Okeh in the same period, and the balance is a little better. The tuba and banjo come through stronger and the sound is a little hotter. On the final chorus of BRIGHT STAR BLUES, Tio suddenly begins playing brilliantly and the band begins to come to life. On the Okeh recordings, they show some of the excitement that made them one of the most popular so-

ciety orchestras in New Orleans. Tio's breaks on BOUNCING AROUND make it clear why he was considered the finest clarinet player in the city, and the rhythm section swings out on both LOU'SIANA SWING and BOUNCING AROUND with a fine, ringing exuberance.

The Piron group, after all, was a society orchestra playing for Sunday afternoon tea at the Country Club, or for dinner dancing at Tranchina's, a very respectable restaurant. They played almost exclusively for a white audience. Considering the ability of the men in the group, it is surprising that the records are not better, but considering the circumstances in which they played, it is even more surprising that the records are as good as they are. Tio, Johnny Lindsay, and Steve Lewis all play with flashes of brilliance and only in New Orleans could a 1923 Country Club band sound as good as they did.

The recordings of the Original Tuxedo Jazz Orchestra in 1925 were a little hotter. The group was a society band, but they called themselves a jazz band and made strenuous efforts to live up to it. The three sides are noisy and confused, but on CARELESS LOVE both Celestin and Madison play with vigorous strength and the rhythm section is not as confused as it is on BLACK RAG and ORIGINAL TUXEDO RAG. Marrero seems to be mostly to blame, worrying more about effects than about the beat. The later recordings are more relaxed but are not nearly as hot. Ricard Alexis' fine solo--the first chorus--and breaks on IT'S JAM UP are probably the best moments of the later recordings. The orchestra was recording its specialties, and by this time, it was only occasionally specializing in jazz.

Victor was in New Orleans in 1927, and recorded Louis Dumaine with what was more or less a pick-up band in the old Gottschalk Building on Canal Street. Dumaine was another musician who played mostly for white audiences and the group used a lot of effects and dated clichés. The banjo player, Leonard Mitchell, rushed the beat continually and the rhythm section was so much on edge, probably because of Mitchell, that the beat is stiff. FRANKLIN STREET BLUES is probably the best of the four sides, and Dumaine's playing is in a beautifully subdued blues style. Rouse's vocal is excellent.

The rougher bands from the colored dance halls were unknown to New Orleans booking agents, or to the white audience generally and the recording companies were unaware of them. In 1927, Columbia Records was in the city to record and it is believed that someone in the Celestin band suggested they record Sam Morgan. Sam was one of the best hot men in New Orleans, and despite a stroke in 1925, was playing nearly as well as ever. The eight sides made in the spring and fall of 1927 are the only recordings of a first-rate band playing anywhere near its prime. The recording balance is awkward, but the sound is good enough to make it clear that if the other bands in the city were as good or better, it is even more unfortunate that none of them recorded.

It was a two-cornet band, and like most of the bands of the period, the lead cornet was the "straight" man, and the second cornet was the "hot." On BOGALOUSA STRUT, one of the band's best recordings, Isaiah Morgan, Sam's younger brother, plays the straight lead on the first strain, then Sam's sharp, stinging tone swings the band into the second strain. Isaiah plays the lead on the hymns, and Sam the lead on SHORT DRESS GAL and EVERYBODY'S TALKIN' ABOUT

SAMMY. The rhythm section plays with a strong, vigorous beat, and the two saxophones are often brilliantly inventive. Their stop chorus on MOBILE STOMP is one of the very few recorded examples of a stop chorus for more than one instrument, and both Fouché and Andrew Morgan play superbly.

The three hymns recorded by the band were the first to be recorded by a jazz band, and were very popular. They were apparently requested by the recording engineer. Sam remembered them from somewhere, but the band had never played them before, and never played them afterward. The band took copies of the records on tours with them, and Sam used to stand in front of Claiborne Avenue record shops selling copies of EVERYBODY'S TALKIN' ABOUT SAMMY.

The last commercial recording in the 1920's were done by Victor in 1929. Ray Bauduc, the fine white drummer from the city, talked them into recording the superb orchestra from the Astoria Ballroom on South Rampart Street. Lee Collins and Davey Jones were leading the band, and it included some of the best young musicians in the city. The style was not the distinctive New Orleans ensemble but the band was hot and exciting. The white clarinet player, Sidney Arodin, was added for the date.

Only four sides were made but everyone was playing with driving enthusiasm. Collins played with tremendous excitement and on the final choruses of DUET STOMP, he almost overwhelms the rest of the band. On DAMP WEATHER, both the saxophones, Jones and Ted Purnell, play up with Lee and there is a good solo by Emmanuel Sales, the banjo player. The rhythm section is fine and the arrangements by Jones, effectively tasteful.

Several sides were recorded in New Orleans with New Orleans men accompanying vocalists. The most interesting of these is the 1925 Billy Mack and Mary Mack recording with Punch Miller and Edgar Brown. Punch was playing in 1925 almost exactly as he plays today, but it is difficult to hear much of him on the record. Ann Cook's MAMMA COOKIE'S BLUES has a series of irregular breaks which are probably the best moment of the sides she made with Du-maine. The Fate Marable session is also included as a matter of interest.

(NOTE: The following discographies generally give only the original issues and the most accurate and up-to-date personnel information. No pretense is made for completeness of reissues, bootlegs, and L.P.'s. W.C.A.)

A. J. PIRON

PIRON'S NEW ORLEANS ORCHESTRA : Peter Bocage, cornet;
John Lindsay, trombone; Lorenzo Tio Jr., clarinet and tenor sax; Lou-
is Warneke, alto sax; Armand J. Piron, violin; Steve Lewis, piano;
Charlie Bocage, banjo; Henry Bocage, tuba; Louis Cottrell Sr., drums.

New York; December 11, 1923.

B-29121-3	New Orleans Wiggle	Vi 19233
B-29122-2	Mamma's Gone, Good-Bye	Vi 19233

New York; December 21, 1923.

81435-3	Sud Bustin' Blues	Co 14007-D
81436-2	West Indies Blues	Co 14007-D

New York; December, 1923.

S-72-132-B	Bouncing Around	OK 40021
S-72-133-D	Kiss Me Sweet - (vocal duet)	OK 40021

ESTHER BIGEOU, Accompanied by PIRON'S NEW ORLEANS
ORCHESTRA : Vocal, acc. by same personnel.

New York; December, 1923.

S-72-175-B	West Indies Blues	OK 8118
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PIRON'S NEW ORLEANS ORCHESTRA : As above.

New York; January 8, 1924.

B-29190-3	Do Doodle Oom	Vi 19255
B-29191-2	West Indies Blues	Vi 19255

New York; February 15, 1924.

81569-3	Ghost Of The Blues	Co 99-D
81570-3	Bright Star Blues	Co 99-D

New York; c. March, 1924.

S-72-320-B	Lou'siana Swing	OK 40189
S-72-321		
S-72-322-B	Sittin' On The Curbstone Blues	OK 40189

LELA BOLDEN, Acc. by Armand J. Piron, violin; Steve Lewis, piano.
New Orleans; March 24, 1924.

8559-A	Southern Woman Blues	OK 8139
8560-A	Seawall Special Blues	OK 8139

PIRON'S NEW ORLEANS ORCHESTRA : Similar personnel, but
minus trombone. New Orleans; March 25, 1925.

B-32121-	Red Man Blues	Vi 19646
B-32122-	Do Just As I Say	Vi 19646

WILLIE JACKSON, Acc. by Steve Lewis, piano.

New Orleans; April 14, 1926.

(W)142024-	Bad Bad Mama	Co 14156-D
(W)142025-	Willie Jackson's Blues	Co 14136-D
(W)142026-	She Keeps It Up All The Time	Co 14156-D
(W)142027-	Old New Orleans Blues	Co 14136-D

OSCAR CELESTIN

ORIGINAL TUXEDO JAZZ ORCHESTRA (Playing at Spanish Fort) :
Oscar Celestin, Shots Madison, cornets; Bill Ridgely, trombone; Willard Thoumy, clarinet; Paul Barnes, alto sax; Emma Barrett, piano; John Marrero, banjo; Simon Marrero, bass; Abbie Foster, drums.

New Orleans; January, 1925.

8906-A	Original Tuxedo Rag	OK 8215
8907-A	Careless Love	OK 8198
8908-A	Black Rag	OK 8198

(NOTE : There is considerable confusion about the personnels of the later Celestin recordings, and it will probably never be possible to identify three or four of the musicians on these recordings with any degree of assurance. S.B.C.)

CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA : Oscar Celestin, cornet; August Rousseau, trombone; Paul Barnes, alto sax; Earl Pierson, tenor sax; Jeanette Salvant, piano; John Marrero, banjo; Simon Marrero, bass; Abbie Foster, drums; Charles Gills, vocal.

New Orleans; April 13, 1926.

(W)142014-	I'm Satisfied You Love Me	Co 14200-D
(W)142015-2	My Josephine - v.r. Charles Gills	Co 636-D
(W)142016-1,-2	Station Calls	Co 636-D
(W)142017-	Give Me Some More	Co 14200-D

Add Ricard Alexis, trumpet, and Sidney Carriere, tenor sax; Ferdinand Joseph, vocal.

New Orleans; April 11, 1927.

(W)143953-	Dear Almanzoer	Co 14220-D
(W)143954-	Papa's Got The Jim Jams - v.r. A.Foster	Co 14220-D
(W)143955-	As You Like It	Co 14259-D
(W)143956-	Just For You Dear I'm Crying- vFJ.	Co 14259-D

Oscar Celestin, Ricard Alexis, trumpets; Bill Mathews, trombone; Clarence Hall, Robert Hall, Joe Rouson, saxes; Jeanette Salvant, piano; Henry Kimball Jr., banjo; Simon Marrero, tuba; Josiah Frazier, drums.

New Orleans; October 25, 1927.

(W)145018-3	When I'm With You	Co 14323-D
(W)145019-2	It's Jam Up	Co 14323-D

Guy Kelly, trumpet; Abbie Foster, drums; replace Alexis, Frazier.

New Orleans; December 13, 1928.

(W)147632-	The Sweetheart Of T. K. O.	Co 14396-D
(W)147633-	Ta-Ta Daddy	Co 14396-D

LOUIS DUMAINE

LOUIS DUMAINE'S JAZZOLA EIGHT : Louis Dumaine, trumpet; Earl Humphrey, trombone; Willie Joseph, clarinet; Lewis James, tenor sax; Morris Rouse, piano and vocal; Leonard Mitchell, banjo; Joe Howard, tuba; James Willigan, drums.

New Orleans; March 5, 1927.

BVE-37977-	Pretty Audrey	Vi 20723
BVE-37978-	To-Wa-Bac-a-Wa	Vi 20723
BVE-37979-	Franklin Street Blues - v.r. Rouse	Vi 20580
BVE-37980-	Red Onion Drag	Vi 20580

GENEVIEVE DAVIS Accompanied by Dumaine's Jazzola Eight.
Same personnel and date.

BVE-37975-	Haven't Got A Dollar To Pay Your House Rent Man	Vi 20648
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GENEVIEVE DAVIS AND LEONARD MITCHELL Accompanied by Dumaine's Jazzola Eight. Same personnel and date.

BVE-37976-	I've Got Something	Vi 20648
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ANN COOK Accompanied by Dumaine's Jazzola Eight.
Same personnel and date.

BVE-37981-	Mamma Cookie's Blues	Vi 20579
BVE-37982-	He's The Sweetest Black Man In Town	Vi 20579

SAM MORGAN

SAM MORGAN'S JAZZ BAND : Sam Morgan, Isaiah Morgan, trumpets; Jim Robinson, trombone; Earl Fouché, alto sax; Andrew Morgan, tenor sax and clarinet; Tink Baptiste, piano; Johnny Dave, banjo; Sidney Brown, bass; Nolan Williams, drums.

New Orleans; April 14, 1927.

(W)143975-	Steppin' On The Gas	Co 14258-D
(W)143976-	Everybody's Talking About Sammy - v.r. Sam Morgan	Co 14213-D
(W)143977-	Mobile Stomp	Co 14258-D
(W)143978-2	Sing On	Co 14213-D, Co 14539-D

Walter Decou, piano; Roy Evans, drums; replace Baptiste and Williams.

New Orleans; October 22, 1927.

(W)145000-2	Short Dress Gal - v.r. Sam Morgan.	Co 14351-D
(W)145001-2	Bogalousa Strut	Co 14351-D
(W)145002-	Down By The Riverside	Co 14267-D
(W)145003-1	Over In The Glory Land	Co 14267-D, Co 14539-D.

JONES AND COLLINS

JONES AND COLLINS ASTORIA HOT EIGHT : Lee Collins, trumpet; Sidney Arodin, clarinet; Ted Purnell, alto sax; Davey Jones, tenor sax; Joe Robechaux, piano; Emmanuel Sales, banjo; Al Morgan, bass; Albert Martin, drums.

New Orleans; November 15, 1929.

BVE-56534-1	Astoria Strut	Vi V-38576
BVE-56535-1	Duet Stomp - scat v.r.	Vi V-38576
BVE-56536-1	Damp Weather	BB B-10952
BVE-56537-1	Tip Easy Blues	BB B-10952

BILLY MACK AND MARY MACK

BILLY MACK AND MARY MACK - Vocal duets, accompanied by Punch Miller, cornet; Edgar Brown, piano.

New Orleans; January, 1925.

8892-A	Black But Sweet, Oh God!	OK 8195
8897-B	My Heartbreakin' Gal	OK 8195

S. S. CAPITOL ORCHESTRA

FATE MORABLE'S SOCIETY SYNCOPATORS (sic) : Sidney Desvigne, Amos White, trumpets; Harvey Lankford, trombone; Norman Mason, Bert Bailey, Walter Thomas, saxes; Fate Marable, piano; Willie Foster, guitar; Henry Kimball, bass; Zutty Singleton, drums.

New Orleans; March, 1924.

8564-A	Frankie And Johnny	OK 40113
8565-	Pianoflage	OK 40113

II

The interest in the backgrounds of jazz that had been developing in the 1930's, culminated in the publication of the book JAZZMEN in 1939. The importance of the New Orleans tradition was emphasized and there was an extended discussion of music in the city. A number of men came into New Orleans and recorded veteran musicians in more or less "traditional" groups. The first recordings were done by Heywood Brown Jr. in 1940; Dave Stuart, Gene Williams, and Bill Russell recorded during the war; Rudi Blesh in 1946; Russell again in 1949; David Wycoff, Alden Ashforth, and Jim McGarrell in 1951; and McGarrell again in 1954. The New Orleans discographer, Orin Blackstone, recorded in the late 1940's.

The recordings varied considerably in musical quality. There were a few magnificent moments, especially on Russell's recordings, but on the whole the results were disappointing. Almost all the recordings were done with pick-up bands. Jim McGarrell's recordings of Peter Bocage and Emile Barnes, done in August, 1954, were the only recordings done of an actual dance hall band, and even included the standard electric guitar. The result of Jim's honesty has been that the material is still unissued. The fine recordings of the Eureka Brass Band, done by Alden Ashforth and David Wycoff in 1951, included a non-member of the band, George Lewis, but with McGarrell's are the most representative examples of music in the city.

Most of the recording done during the war was of groups with the trumpet player, Bunk Johnson, who had contributed a great deal of information to the New Orleans chapter of JAZZMEN. In the spring of 1942, Gene Williams got in touch with Bill Russell and asked him if he could get away from his job for two weeks to record Bunk in New Orleans. Bill made arrangements to leave for the city, and at 5:00 PM on his last day from work, Gene called Bill long distance. Gene had just gotten a letter from Dave Stuart of Jazz Man Record Shop. Dave was on his way to New Orleans to record Bunk Johnson. Gene decided to go with Bill and they finally located Dave in New Orleans. Dave had put a portable recorder in the back of his car and had just intended to make some documentary recordings of Bunk's playing. The three of them had dinner at the Vieux Carré Restaurant and decided to go ahead and record Bunk with a band as Bill and Gene had originally planned; then issue the records on Dave's label, Jazz Man Records. They had difficulty getting a band together--Bunk was non-union--but the first rehearsal two or three days later was a stunning experience for all three of them. Bill has said many times that it was the most wonderful music he ever heard in his life. The recordings, technically, were about the worst in the history of recording. When Stuart got back to Los Angeles, he called the studio where he'd sent the masters and the engineer was flabbergasted. He'd thought they were a joke and had almost thrown them out.

The music on the Jazz Man sides was exciting and challenging. Bunk always said he was his own "hot man" and he meant it. In New Orleans music, the "hot man" was the second trumpet, and he filled in behind the high, strong lead of the first trumpet. Bunk had

been Evan Thomas' second man for the last ten years or so of his playing career. The result on the Jazz Man's was one of the most complex ensemble sounds ever recorded. Bunk, George Lewis, and Jim, after a simple melodic outline by Bunk in the first chorus, played simultaneous variations on an understood melodic line. MOOSE MARCH is a fine example of the band's sound, and probably Bunk's most exciting moment is the solo on WEARY BLUES.

Bill Russell was unable to get away from his job in the fall of the year and Gene Williams came down by himself to record for his own Jazz Information label. Albert Warner replaced Jim Robinson on the trombone and played less effectively than Jim had done in the spring, but the band recorded an interesting group of tunes, most of them old favorites of Bunk's. The march, BLUE BELLS GOODBYE is a Spanish-American war march and was always played with the first section in 6/8 and the second in 4/4 by the bands in the restricted district. Bunk's solos on both masters of SOBBIN' BLUES are very reminiscent of the style of the Dumaine solo on FRANKLIN STREET BLUES.

In the spring of 1943, Bunk was in San Francisco. Bill had left his job in Chicago, and after writing George Lewis about getting a band together something like the one that had recorded with Bunk, went out to the west coast and recorded Bunk with Bertha Consoulin, and in several hours of interviews. George had two or three trumpet players in mind when Bill got to New Orleans, and finally decided on Kid Howard. George told Bill, "You won't be disappointed, Mr. Russell."

The band was having intonation troubles, but Howard's playing was brilliant. His melodic ideas were developed in terms of a whole rhythmic phrase, and his tonal range, from a harsh growl to clear legato, was stunning. He led the band through CLIMAX RAG, MILNEBURG JOYS, and FIDGETY FEET with fierce, joyous strength. The pianist who had been hired for the date, Walter Decou, was afraid of the union and failed to show up at the last moment, but the rhythm section, despite a tendency to rush, stayed with Howard most of the time. A tuba player, Jim Little, was added for TWO JIM BLUES and the band rocks with a fine, concerted beat. The drummer, Mosely, was particularly effective on DON'T GO 'WAY, and Jim Robinson's playing on MILNEBURG JOYS was as good as he has ever played.

Bill was in New Orleans again the next spring and recorded Bunk extensively. He was not satisfied with the beat of most of the drummers in the city and brought Baby Dodds with him from Chicago. The first George Lewis trio sides were made in this spring. The next spring, 1945, was Bill's most active period in New Orleans. Bunk was recorded again, there were more George Lewis trio recordings, a pick-up brass band was recorded, George was recorded with Shots Madison, and Wooden Joe Nicholas was recorded. The trio sides with George are perhaps the best things George has ever done. The BURGUNDY STREET BLUES was a beautiful, personal statement of what "blues" could mean to a superbly creative artist. OVER THE WAVES, an over-familiar tune, became again in George's playing, something very personal and something very moving.

The brass band sides were exciting, but were not as well integrated as the orchestral recordings. A New Orleans brass band

playing in the style of these recordings, which is quite modern, usually uses two trombones, three trumpets, and two saxophones or a saxophone and a clarinet. Bill preferred to use a single trombone, two trumpets, a clarinet, no saxophones, and an alto and a baritone horn. The tempos were unusually fast and the sound is more nearly that of a two-trumpet jazz band with a disorganized rhythm section than that of a New Orleans brass band. Kid Shots Madison, the other trumpet player, had played second trumpet for many years, and occasionally there are fascinating moments of both Bunk and Shots playing contrasting second parts. Bunk's fine phrasing is particularly effective on the recording of JUST A LITTLE WHILE TO STAY HERE.

Wooden Joe Nicholas, who led the other group Bill recorded that spring, was a powerful trumpet player with a strongly individual style. The clarinet player, Albert Burbank, was recording for the first time, but he played with the fire and spontaneity that has always characterised him as a musician. On both SHAKE IT AND BREAK IT and EH LA BAS, Nicholas and Burbank play with brilliance and strength.

For personal reasons, Bill refused to record any union musicians unless they would play in defiance of the union, and it became increasingly difficult to find men to record. All of the men who were playing at their best were working regularly and were in the union. The band that was considered about the hottest in the city, the Avery-Tillman band at Tyler's Beer Garden, was strongly union. Bill was in New Orleans in July, 1949 and recorded two new groups. One was led by Big Eye Louis Nelson; the other by Herb Morand. Both were pick-up bands and except for occasional moments, the recordings are less musical than are some of the earlier AM's. Burbank's solo and Morand's final chorus on SOME OF THESE DAYS are fine, and there is a charming composition of Charlie Love's, BLACK CAT ON THE FENCE, on the Nelson sides, but on the whole, the sides are disappointing.

Since 1949, Bill has not done any commercial recording in the city, and in July, 1957, has no plans to do any. The other two groups of New Orleans recordings in the AM catalog, the Emile Barnes and the Kid Thomas recordings, were done by Alden Ashforth and David Wycoff in the summer of 1951. Alden and David were very young, and had left school for a year to live in New Orleans. Their families had advanced them money for recording and they supported themselves working at odd jobs. Alden began taking clarinet lessons from Emile Barnes and David began playing the trumpet. They were both very enthusiastic, but neither of them had too clear an idea about how to go about recording a band. Finally, late in June, Jim McGarrell came into New Orleans. He was a student at UCLA and was as interested in the music as they were. They lived together in an apartment in the Vieux Carré and by the end of the summer they had recorded three dance hall bands and the Eureka Brass Band. Bill Russell was in the city for a few days and provided technical assistance for the Eureka recordings and the Kid Thomas session, but David, Alden, and Jim did most of the recordings largely by themselves.

The Kid Thomas and Emile Barnes recordings were both done with Barnes, and he was the musician with whom Alden and David were most closely identified. The band under his own name more or less

combined two bands that were playing regular weekend jobs. Billie Pierce, Dee Dee Pierce, and Harrison Brazlee were playing together at Luthjen's, and Barnes and Tocca had been playing together for years. Billie's singing of LONESOME ROAD and De Dee's of TOUT DE DE MOI was superb and Tocca played the beautiful Chris Kelly variations on CARELESS LOVE. Kid Thomas and Barnes did not play as well together as the first group had, and neither of them played with their usual drive and enthusiasm. The recordings of the third dance band, led by Kid Clayton, have not been released.

The most important work of Alden and David's was the recording of the Eureka Brass Band, the last of the city's organized brass bands. Percy Humphrey, the band's solo trumpet player, played brilliantly on both of the marches, and the two concert dirges, the first recorded, have a deep tragic sense. Willie Pajeaud plays the beautiful dirge solos with the early trumpet style, and the baritone horn solo on Westlawn DIRGE is superbly played by the tenor saxophone, Manuel Paul. The Eureka is a great band, and the four sides, WESTLAWN DIRGE, GARLAND OF FLOWERS, SING ON, and LADY BE GOOD are good examples of the band's style.

Other New Orleans recording was done by men who were not in the city for any length of time. Heywood Broun's Kid Rena recordings in 1940 were charming examples of an older, relaxed style of playing. Despite some technical inadequacies, the music had the flavor of the carefree New Orleans of the years before the first World War, and the style sounds much like the Edison recordings of the old Louisiana Five. GETTYSBURG MARCH, in the older 6/8 time, is probably the best known of the sides, but there is a fine moment in HIGH SOCIETY when the two clarinets, on the final chorus, play the traditional solo in harmony, and there is a deeply moving sadness in Rena's solo on LOWDOWN BLUES.

The 1946 Rudi Blesh recordings of the pick-up brass band, the Zenith Brass Band, were sparked by the fine playing of George Lewis, Jim Robinson, and Kid Howard, but like the recordings of pick-up bands, generally lacked cohesion. The selection of tunes was good, from the older SALUTATION MARCH to the newer FIDGETY FEET. Howard was at his best on FIDGETY FEET, and there are a fine series of breaks by George Lewis on the old Mardi Gras song, IF I EVER CEASE TO LOVE.

The New Orleans jazz enthusiast, Dr. Edmond Souchon, recorded the George Lewis band with Elmer Talbert at a session in 1950, and the recordings are fine examples of the band's more or less final sound. George's playing is exciting and the ensemble sound is one of the most integrated ever recorded. Talbert's playing was subdued, but strongly rhythmic, and his vocals were wonderful blues shouts.

This discographical listing of the recordings of the New Orleans "revival" is only partially complete. Many of the bands recording were not representative of New Orleans music. This includes the bands playing on Bourbon Street in New Orleans and the recordings of mixed groups like the Bunk Johnson recordings in New York and San Francisco with pick-up bands. The George Lewis band has recorded extensively in recent years, but the newer recordings have not developed any aspect of the New Orleans style which was not demonstrated in Bill Russell's recordings.

This listing is intended as a sort of "essential body" of the later New Orleans recordings which are most representative of the music of the city.

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KID RENA

KID RENA'S JAZZ BAND : Henry "Kid" Rena, trumpet; Jim Robinson, trombone; Alphonse Picou, Louis Nelson Delisle, clarinets; Willie Santiago, guitar; Albert Glenn, bass; Joe Rena, drums.

New Orleans; August 21, 1940.

B800	PANAMA	Delta (1)
B801A	GETTYSBURG MARCH	Delta (3)
B802	MILNEBURG JOYS	Delta (2)
B803	LOWDOWN BLUES	Delta (3)
B804	HIGH SOCIETY RAG	Delta (1)
B805	CLARINET MARMALADE	Delta (2)
B806	WEARY BLUES	Delta (4)
B807	GET IT RIGHT	Delta (4)

(NOTE: The Delta issues have no catalogue numbers; those given above are only to show which titles are coupled.)

BUNK JOHNSON

BUNK JOHNSON'S ORIGINAL SUPERIOR BAND : Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Austin Young, bass; Ernest Rogers, drums.

New Orleans; June 11, 1942.

MLB-132	YES, LORD, I'M CRIPPLED	Jazz Man Limited Edition 2; Jazz Man 17.
MLB-133	DOWN BY THE RIVER	Jazz Man 8.
MLB-134	STORYVILLE BLUES	Jazz Man 10.
MLB-135	WEARY BLUES	Jazz Man 9.
MLB-136	BUNK'S BLUES	Jazz Man 10.
MLB-137	MOOSE MARCH	Jazz Man 9.
MLB-138	PALLET ON THE FLOOR	Jazz Man 16.
MLB-139	BALLIN' THE JACK	Jazz Man 16.
MLB-140	PANAMA	Jazz Man 8.

BUNK JOHNSON TALKING . Same date.

MLB-141,142,143 Three sides of talking. Jazz Man Lim.Ed.1,2.

BUNK JOHNSON'S JAZZ BAND : Bunk Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edgar Mosely, drums.
New Orleans; fall 1942.

4657-1B	BIG CHIEF BATTLE AXE	J.I. 13
4658-2A	DUSTY RAG	J.I. 14
4659-3A	FRANKLIN STREET BLUES	J.I. 12
4660-4A	THE THRILLER RAG	J.I. 11
4661-5A	SOBBIN' BLUES No. 2	J.I. 16
4661-5B	SOBBIN' BLUES	J.I. 14
4662-6A	WHEN I LEAVE THE WORLD BEHIND	J.I. 11
4663-7A	SOMETIMES MY BURDEN IS SO HARD TO BEAR	J.I. 16
4664-8A	BLUE BELLS GOODBYE	J.I. 13
4665-9A	SHINE	J.I. 15
4666-10A	YAAKA HULA HICKEY DULA	J.I. 15
4667-11A	WEARY BLUES	J.I. 12

THIS IS BUNK JOHNSON TALKING : Bunk talking and whistling, with musical examples by the 1944-45 band (Q.V.) dubbed in.

New Orleans; 1942.

Talking about Adam Olivier, Buddy Bolden,
Tony Jackson, Parades, Cabarets. AM 643

Bunk Johnson, piano solos. Possibly New Orleans; 1942.

MAPLE LEAF RAG	AM 643
BABY I'D LOVE TO STEAL YOU	AM 643

Bunk Johnson, trumpet; Bertha Gonsoulin, piano.

San Francisco; May 1943.

takes 1, 2, 4 MAKE ME A PALLET ON THE FLOOR AM 643

BUNK JOHNSON'S BAND : Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Lawrence Marrero, banjo; Alcide Pavageau, bass; Baby Dodds, drums; Sidney "Jim Little" Brown, tuba.

New Orleans; July 30, 1944.

110 LOWDOWN BLUES AM V253,647

Omit Brown, tuba. New Orleans; July 31, 1944.

206	BLUE AS I CAN BE - v.r. Myrtle Jones.	AM 647
211	ST. LOUIS BLUES	AM V252
213	TIGER RAG	AM V251
215	NEW IBERIA BLUES	AM V257

New Orleans; August 2, 1944.

401	WHEN THE SAINTS GO MARCHING IN	AM 638
402	WHEN THE SAINTS GO MARCHING IN	AM V252
407	DARKTOWN STRUTTERS' BALL	AM V256
409	LORD, YOUR'RE GOOD TO ME	AM 647
411	CARELESS LOVE	AM V258, 647
414	PANAMA	AM V255
415	SEE SEE RIDER	AM V251, 638
416	Untitled BLUES	AM 638

Same personnel.

New Orleans; August 3, 1944.

506	YES YES IN YOUR EYES	AM V253
509	STREETS OF THE CITY	AM 647
510	WALK THRU THE STREETS OF THE CITY - AM V256	
513	SISTER KATE	AM V257
514	WEARY BLUES	AM V258
515	AFTER YOU'VE GONE	AM 647

New Orleans; August 4, 1944.

605	WHEN YOU WORE A TULIP	AM V255
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New Orleans; 1944-45.

	BALLIN' THE JACK	AM 643
	DIPPER MOUTH BLUES	AM 643

(NOTE : Many other unreleased takes, corresponding to the missing master numbers, were made on all the American Music sessions.)

BUNK JOHNSON AND HIS NEW ORLEANS BAND : Bunk Johnson, Trumpet; Jim Robinson, trombone; George Lewis, clarinet; Lawrence Marrero, banjo; Alcide Pavageau, bass; Kid Collins, drums.

New Orleans; February 17, 1945.

T.1	TIGER RAG	Riverside RLP-1047
T.2	WEARY BLUES	Riverside RLP-1047
T.3	PALLET ON THE FLOOR	Riverside RLP-1047
T.4	CARELESS LOVE	Riverside RLP-1047

BUNK JOHNSON'S BAND : Same, except Baby Dodds, drums, replaces Collins.

New Orleans; May 14, 1945.

825	SWANEE RIVER	AM 512
829	ALL THE WHORES LIKE THE WAY I RIDE - AM 644	
831	827 BLUES	AM 644
835	MARGIE	AM 511
836	RUNNING WILD	AM 512
837	YOU ALWAYS HURT THE ONE YOU LOVE - AM 644	
849	LISTEN TO ME - v.r. Baby Dodds	AM 514

New Orleans; May 17, 1945.

866	DO RIGHT BABY - v.r. Ed Johnson	AM 511
868	LONESOME ROAD	AM 638
869	GOLDEN LEAF STRUT	AM 644
872	MY OLD KENTUCKY HOME	AM 514

BUNK'S BRASS BAND : Bunk Johnson, Shots Madison, trumpets; Jim Robinson, trombone; George Lewis, E^b clarinet; Isadore Barbarin, alto horn; Adolph Alexander Jr., baritone horn; Joseph Clark, tuba; Baby Dodds, snare drum; Lawrence Marrero, bass drum.

New Orleans; May 18, 1945.

894	SAINTS GO MARCHIN' ON	AM 102, 643
896	JUST A CLOSER WALK WITH THEE	AM 638
898	DIDN'T HE RAMBLE	AM 103
900	JUST A LITTLE WHILE TO STAY HERE	
		AM 101, 643

902	NEARER MY GOD TO THEE	AM 102, 643
903	IN GLORYLAND	AM 101
909	TELL ME YOUR DREAMS	AM 103

BUNK JOHNSON AND HIS NEW ORLEANS BAND : Bunk Johnson, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Alton Purnell, piano; Lawrence Marrero, banjo; Alcide Pavageau, bass; Baby Dodds, drums.
New York; November 21, 1945.

W 73149-A,-B	MY MARYLAND	Decca 25132
W 73150-A,-B	ALEXANDER'S RAGTIME BAND	Decca 25132
W 73151-A,-B	TISHOMINGO BLUES	Decca 25131
W 73152-B	YOU ALWAYS HURT THE ONE YOU LOVE	Decca 25131

Same personnel. New York; December 6, 1945.
D5-VB-886-1 (I Wish I Could Shimmy Like My) SISTER KATE
HMV (Aus) EA.3438

D5-VB-886-2	same title	Vi 40-0128
D5-VB-887-1	A CLOSER WALK WITH THEE	Vi 40-0127
D5-VB-888-1	SNAG IT	Vi 40-0126
D5-VB-889-2	ONE SWEET LETTER FROM YOU	Vi 40-0129

New York; December 19, 1945.
D5-VB-996-2 WHEN THE SAINTS GO MARCHING IN - Vi 40-0126
D5-VB-997-1 HIGH SOCIETY Vi 40-0127
D5-VB-998-2 DARKTOWN STRUTTERS' BALL Vi 40-0128
D5-VB-999-1 FRANKLIN STREET BLUES Vi 40-0129

WILLIE BUNK JOHNSON & HIS NEW ORLEANS BAND : Same, except Red Jones, drums, replaces Dodds. New York; Jan. 6, 1946.
JDB-14-D6-TC-5015-1 I CAN'T ESCAPE FROM YOU V-Disc 630
JDB-15-D6-TC-5016-1 SNAG IT V-Disc 658

GEORGE LEWIS

GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS : Jim Robinson, trombone; George Lewis, clarinet; Lawrence Marrero, banjo; Sidney "Jim Little" Brown, tuba; Edgar Mosely, drums.
New Orleans; May 16, 1943.

CD-104	TWO JIM BLUES	Climax 102
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Kid Howard, trumpet, added; Chester Zardis, bass, replaces Brown.
Same date.

CD-105	CLIMAX RAG	Climax 101
CD-107	JUST A CLOSER WALK WITH THEE	Climax 103
CD-111	CARELESS LOVE BLUES (sic)	Climax 105
CD-113	DAUPHINE ST. BLUES	Climax 104
CD-114	JUST A LITTLE WHILE TO STAY HERE -	Cli.103
CD-118	MILLENBERG JOYS	Climax 102
CD-119	FIDGETY FEET	Climax 104
CD-122	DON'T GO 'WAY NOBODY	Climax 105
CD-123	DEEP BAYOU BLUES	Climax 101

GEORGE LEWIS, LAWRENCE MARRERO, SLOW DRAG : Lewis, clarinet; Marrero, banjo; Alcide "Slow Drag" Pavageau, bass.

New Orleans; July 29, 1944.

95 BURGUNDY STREET BLUES AM V254, 531, 639

GEORGE LEWIS QUARTET : Add Jim Robinson, trombone.

Same date.

96 A CLOSER WALK WITH THEE AM 531

KID SHOTS' NEW ORLEANS BAND : Kid Shots Madison, trumpet; Jim Robinson, trombone; George Lewis, clarinet; Lawrence Marrero, banjo; Alcide Pavageau, bass; Baby Dodds, drums.

New Orleans; August 5, 1944.

703 SHEIK OF ARABY AM 645

704 ? IN GLORYLAND AM 645

705 IN GLORYLAND AM 530

706 UPTOWN BUMP(shortened) AM 529;

or as: BUCKET'S GOT A HOLE IN IT AM 645

709 DUMAINE STREET DRAG AM 530 (cut), 645

710 WHEN YOU AND I WERE YOUNG, MAGGIE

AM 529 (cut), 645

711 HIGH SOCIETY AM 639

JIM ROBINSON'S BAND : as above, minus Shots Madison.

Same date.

712 SAN JACINTO BLUES AM 639

713 ICE CREAM AM V254, 639

714 SAN JACINTO STOMP AM 645

(NOTE : AM 645 issued as by GEORGE LEWIS WITH KID SHOTS;
AM 639 as by KID SHOTS - GEORGE LEWIS - JIM ROBINSON.)

GEORGE LEWIS - In The French Quarter : George Lewis, clarinet; Lawrence Marrero, banjo; Alcide Pavageau, bass.

New Orleans; May 21, 1945.

912 OVER THE WAVES AM 639

916 NEW ORLEANS HULU AM 639

918 ST. PHILIP ST. BREAKDOWN AM 639

GEORGE LEWIS & HIS NEW ORLEANS BAND : Elmer Talbert, trumpet, vocal; Jim Robinson, trombone; George Lewis, clarinet; Alton Purnell, piano; Lawrence Marrero, banjo; Alcide Pavageau, bass; Joe Watkins, drums.

New Orleans; June 5, 1950.

LK-165 WILLIE THE WEEPER GTJ 15

LK-166 YAACA HULA HICKEY DULA GTJ 16

LK-167 MAMA DON'T ALLOW - v.r. Talbert GTJ 15

Lewis, Marrero, and Pavageau only. Same date.

LK-168 BURGUNDY STREET BLUES GTJ 16

GEORGE LEWIS JAM SESSION : Same personnel as last.
New Orleans; August, 1950.

	WILLIE THE WEEPER	Pdx 6001
	2 : 19 BLUES - v.r. E. Talbert	Pdx 6001
	MARTHA	Pdx 6001
	OLE MISS	Pdx 6001
	BUGLE BOY MARCH	Pdx 6001
	JERUSALEM BLUES	Pdx 6001
	PALLET ON THE FLOOR - v.r. Talbert -	Pdx 6001
	SHEIK OF ARABY	Pdx 6001
(2d take of	STOMPIN' AT EL MOROCCO	Pax 4001
OLE MISS)		
(2d take)	BUGLE BOY MARCH	Pax 4001
(2d take)	SHEIK OF ARABY	Pax 4001
	CHICKEN - v.r. Watkins ?	Pax 4001

WOODEN JOE NICHOLAS

WOODEN JOE'S NEW ORLEANS BAND : Joe Nicholas, trumpet;
Albert Burbank, clarinet; Lawrence Marrero, banjo; Austin Young,
bass.

New Orleans; May 10, 1945.

800 SHAKE IT AND BREAK IT (=Weary Blues) AM 640

Add Jim Robinson, trombone. Same date.

802 LEAD ME ON AM 640

803 CARELESS LOVE AM 640

Add Josiah Frazier, drums. Same date.

812 EH, LA-BAS ! - v.r. Burbank & cho. AM 640

819 & 821 (spliced; parts of each take)

I AIN'T GOT NOBODY AM 640

ORIGINAL CREOLE STOMPERS : Joe Nicholas, trumpet; Jim Robinson, trombone; Albert Burbank, clarinet; Lawrence Marrero, banjo;
Alcide Pavageau, bass; Baby Dodds, drums.

New Orleans; May 17, 1945.

875 EH, LA-BAS ! - v.r. Burbank & cho. AM 513

885 UP JUMPED THE DEVIL AM 513, 640

WOODEN JOE'S NEW ORLEANS BAND : Joe Nicholas, trumpet
and clarinet; Louis Nelson, trombone; Albert Burbank, clarinet;
Johnny St. Cyr, guitar; Austin Young, bass; Albert Jiles, drums.

New Orleans; July 21, 1949.

10-4 (Untitled) BLUES AM 640

ANN COOK with Wooden Joe's Band - vocal, acc. same personnel as above; Nicholas, trumpet. Same date.

978 THE LORD WILL MAKE A WAY AM 536

HERB MORAND

ORIGINAL CREOLE STOMPERS : Herb Morand, trumpet; Louis Nelson, trombone; Albert Burbank, clarinet; Johnny St.Cyr, guitar; Austin Young, bass; Albert Jiles, drums.

New Orleans; July 12, 1949.

- | | | |
|-----|-----------------------------------|--------|
| 974 | BABY WON'T YOU PLEASE COME HOME - | |
| | v.r. Morand | AM 532 |
| 975 | B-FLAT BLUES | AM 532 |
| 980 | EH, LA-BAS ! - v.r Burbank | AM 535 |
| 981 | SOME OF THESE DAYS | AM 535 |

HERB MORAND & HIS NEW ORLEANS JAZZ BAND : Herb Morand, trumpet and vocal; Edward Pierson, trombone; Albert Burbank, clarinet; Lester Santiago, piano; Lewis James, bass; Morris Morand, drums.

New Orleans; February 15, 1950.

- | | | |
|-----|--------------------------------------|----------|
| | DOWN IN HONKY TONK TOWN | N.O. 753 |
| | IF YOU'RE A VIPER - v.r. Morand | N.O. 753 |
| 4-3 | PORK CHOP RAG | N.O. 754 |
| 5-3 | I AIN'T GONNA GIVE NOBODY NONE OF MY | |
| | JELLY ROLL - v.r. Morand | N.O. 754 |

BIG EYE LOUIS NELSON DELISLE

LOUIS DELISLE'S BAND : Wooden Joe Nicholas, trumpet; Louis Nelson, trombone; Louis Nelson Delisle, clarinet; Louis Keppard, guitar; Albert Glenney, bass; Albert Jiles, drums.

New Orleans; July 6, 1949.

- | | | |
|--|--------------------------------------|--------|
| | B FLAT BLUES | AM 646 |
| | YOU MADE ME WHAT I AM - v.r. Keppard | |
| | | AM 646 |
| | HOLLER BLUES | AM 646 |

WOODEN JOE'S BAND : Same personnel. July 7, 1949.

- | | | |
|-----|------------------------|--------|
| 976 | HOLLER BLUES | AM 534 |
| 977 | Ai Ai Ai (Creole Song) | AM 534 |
| 979 | BYE AND BYE | AM 536 |

LOUIS DELISLE'S BAND : Charles Love, trumpet; Louis Nelson, trombone; Louis Nelson Delisle, clarinet; Johnny St.Cyr, guitar; Austin Young, bass; Ernest Rogers, drums.

New Orleans; July 19, 1949.

- | | | |
|------|------------------------|-------------|
| 972A | BASIN STREET BLUES | AM 533, 646 |
| 973 | DINAH | AM 533, 646 |
| 982 | BLACK CAT ON THE FENCE | AM 537, 646 |
| 983 | CLARINET MARMALADE | AM 537 |
| | CLARINET MARMALADE | AM 646 |
| | PORK CHOP | AM 646 |

(NOTE : The LP version of Clarinet Marmalade is the same as on AM 537, except that a different clarinet chorus from a 2nd take and a guitar chorus from a 3rd take have been spliced in.)

EMILE BARNES

EMILE BARNES NEW ORLEANS BAND : Dee Dee Pierce, trumpet and vocal; Harrison Brazlee, trombone; Emile Barnes, clarinet; Billie Pierce, piano and vocal; Albert Glenney, bass; Josiah Frazier, drums.

New Orleans; August 30, 1951.

TOUT DE MOI - v.r. Dee Dee AM 641

DE DE & BILLIE'S BLUES - v.r. Billie. AM 641

EH, LA-BAS! - v.r. Dee Dee AM 641

LONESOME ROAD - v.r. Billie AM 641

Sub Lawrence Tocca, trumpet, for Pierce. Same date.

CARELESS LOVE BLUES - v.r. Billie AM 641

KID THOMAS

KID THOMAS ALGIERS STOMPERS : Kid Thomas Valentine, trumpet; Harrison Barnes, trombone; Emile Barnes, clarinet; George Guesnon, banjo and vocal; Babe Philip, bass; George Henderson, drums.

New Orleans; September 3, 1951.

BUCKET'S GOT A HOLE IN IT AM 642

COME ON DOWN TO NEW ORLEANS - v.r.

Guesnon AM 642

KID THOMAS' BOOGIE WOOGIE AM 642

CARELESS LOVE BLUES AM 642

SWEET GEORGIA BROWN AM 642

SAINT LOUIS BLUES AM 642

SISTER KATE AM 642

THE EUREKA BRASS BAND

EUREKA BRASS BAND - New Orleans Parade : Percy Humphrey, Willie Pajeaud, Eddie Richardson, trumpets; Sonny Henry, Albert Warner, trombones; George Lewis, E^b clarinet; Ruben Roddy, alto sax; Manuel Paul, tenor sax; Joseph Clark, tuba; Arthur Ogle, snare drum; Robert Lewis, bass drum. New Orleans; August, 1951.

E2-QP-8330-1 GARLANDS OF FLOWERS Pax 9001

" SING ON Pax 9001

E2-QP-8331-1 WEST LAWN DIRGE Pax 9001

" LADY BE GOOD Pax 9001

THE ZENITH BRASS BAND

THE ORIGINAL ZENITH BRASS BAND : Kid Howard, Peter Borage, trumpets; Jim Robinson, trombone; George Lewis, clarinet; Isadore Barbarin, mellophone; Harrison Barnes, baritone horn; Joe Howard, tuba; Baby Dodds, snare drum; Lawrence Marrero, bass drum. New Orleans; February 26, 1946.

N-O-1	FIDGETY FEET	Ci J-1007
N-O-2A	SHAKE IT AND BREAK IT	Ci J-1007
N-O-3-2	BUGLE BOY MARCH	Ci J-1006
N-O-4A-2	SALUTATION MARCH	Ci J-1005
N-O-5A-2	IF I EVER CEASE TO LOVE (Intro: Little Brown Jug)	Ci J-1005
N-O-6-2	'TAIN'T NOBODY'S BIZ-NESS IF I DO (Intro: It Looks Like a Big Time Tonight)	Ci J-1006

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LABEL ABBREVIATIONS

AM	American Music	(Bill Russell)
BB	Bluebird	(RCA Victor label)
Ci	Circle	(Rudi Blesh)
Climax	Climax	(Bill Russell; issued by Blue Note)
Co	Columbia	(Columbia Phonograph Company)
Decca	Decca	(Decca Records, Inc.)
Delta	Delta	(Heywood H. Broun)
GTJ	Good Time Jazz	(Dave Stuart, Les Koenig)
J.I.	Jazz Information	(Gene Williams)
Jazz Man	Jazz Man	(Dave Stuart)
N.O.	New Orleans	(Orin Blackstone)
OK	OKeh	(General Phonograph Co.)
Pdx	Paradox	(Dante Bolletino)
Pax	Pax	(Dante Bolletino)
Riverside	Riverside	(Bill Grauer-Orrin Keepnews)
V-Disc	V-Disc	(U.S. Army-Navy)
Vi	Victor	(Victor Talking Machine Co.; RCA)

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- Greath, Charles (Cornet) - 29, 85.
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GLOSSARY

Jitney : a "dime-a-dance" hall. Also known as "taxi dance hall".

To "pass" : for a colored person to disassociate himself from his race, and live as a white man.

Storyville : a former district in New Orleans to which prostitution was legally confined.

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